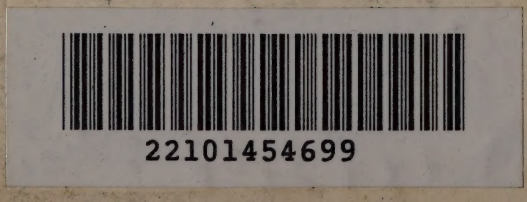
A Handbook of Free-Standing Gymnastics

E. ADAIR ROBERTS

ROBERTS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A Handbook of Free-Standing Gymnastics

A Handbook of Free-Standing Gymnastics

(Incorporating the Syllabus of the Board of Education)

FOR TEACHERS IN ELEMENTARY SCHOOLS AND KINDERGARTENS

BY

E. ADAIR ROBERTS

Adopted by THE LING ASSOCIATION OF TRAINED TEACHERS OF SWEDISH GYMNASTICS

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Preface

Part I. of this Handbook has been written with the idea of providing the Elementary teacher, already engaged in giving "drill" lessons, with a series of complete lessons **on the lines of the Model Course of Physical Exercises issued by the Board of Education.**

Part II. has been written with the idea of furnishing students in training—(whether Elementary or Kindergarten)—with a text-book, that shall be a theoretical equivalent to the course of practical instruction their studies embrace.

At the same time, the lessons of Part I. cannot be intelligently rendered, without at least a superficial knowledge of Part II. (especially Chapter III. on the Effects and Execution of Movements), and Part II. finds a necessary medium for reference in the Tables of Part I.

While a good deal of the subject matter of the Handbook is original as regards arrangement and form only—the Tables and various schemes are entirely new. It is hoped that the slight alterations in Terminology will prove a simple and useful innovation.

The compiler's thanks are due to Miss Florence Souttar for much trouble bestowed on the drawings and diagrams; and to Messrs. J. Curwen and Sons for permission to use certain breathing exercises from "The Speaking Voice," by Mrs. Emil Behnke.

E.A.R

London, *March, 1905.*

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INTRODUCTION.

"The duty of physical health, and the duty of spiritual purity and loftiness, are not two duties—they are two parts of one duty, which is the living of the completest life it is possible for man to live."

PHILLIPS BROOKS.

Physical training in its wide sense.

The teacher or student whose school duties include giving instruction in drill, will do well, briefly, to consider the main subject of physical training, of which school gymnastics forms a part—before proceeding to a detailed study of the gymnastics themselves. Considerable confusion is frequently to be met with in many people's minds between physical training in its broad and proper sense, and physical training in the particular sense of some special system of exercises.

Definition.

It has been wisely said that "by physical education is meant the right application of the knowledge of all physical conditions necessary to healthy life." It is not merely the training resulting from the performance of exercises, nor the prevention or correction of deformity, nor the periodic recreation of a game—it is all these—but behind and beyond them, it is the application of the knowledge of light, air, warmth, feeding, work, etc., etc.—in short, every physical condition that concerns the life of the child or adult.

The "physical conditions" of home and school life, ceaselessly and invariably acting on the child, have a far greater influence on his ultimate development and attainment than the gymnastic lesson, be it never so excellently arranged.

The influence of physical conditions.

The value of the lesson depends on where, when, and how often it is given, and the state of nutrition of the children to be taught, etc., rather than on its intrinsic qualities.

In so far as these physical conditions are good, bad or indifferent, so must a good, bad or indifferent gymnastic result be looked for.

Depicting physical training thus in its widest sense, it is obvious that while the drill—or games—or dancing represent concrete objects in the foreground of the idea, it is on the general physical environment of the child's life, forming the background, that the effectiveness and efficiency of these objects depends.

The human body is capable of making a great variety of movements, and some sort of classification of these is necessary in order to realise the place that school gymnastics fills amongst them.

Bodily Movements.

Bodily movements may be divided into systematic and unsystematic. In the second division must be placed :—

(1) The random movements of infancy and childhood.

(2) Physiological movements, such as breathing, beating of the heart.

(3) Personal movements, such as dressing, feeding, etc., etc.

(4) Locomotive movements, such as walking, going upstairs, etc.

Systematised movement, or gymnastics may be divided into six groups :—

(1) Educational gymnastics—the practice in class of formal, and in a sense, artificial exercises for the production and maintenance of a healthy body with its due proportion of strength, beauty and skill.

(2) Remedial gymnastics—the practice of special exercises for the correction of deformity, or cure of diseased conditions.

(3) Recreative gymnastics — including all games (with or without written rules) and such sports as rowing, skating, riding, swimming, dancing.

(4) Military gymnastics—including rifle or sword drills, skirmishing, charging, fencing, boxing, etc., etc. All exercises with the notion of offence or defence predominating.

(5) Aesthetic gymnastics—the practice of expressing mental ideas by movement and attitude ; as in the dramatic art, and, to a certain extent, in dancing.

(6) Livelihood gymnastics—such as mowing, sawing, digging, scrubbing, sweeping.

These six groups cover the whole field of systematised movement between them : though they obviously overlap in certain respects :—for instance, "fencing" may be

recreative as well as military, and educational gymnastics may have certain marked remedial effects.

Educational or school gymnastics form the elemental basis of all the more specialised forms. It is movement in its most analysed aspect its most conventional form; but the laws by which it is governed, and the laws of the less artificial forms of movement are the same.

The essential object is "training," *i.e.*, to bring the movement of the body under the direct control of the will, and, although it may be recreative, military, or aesthetic in a subordinate sense, it is a *lesson*, and must be regarded strictly in that light. There is exactly as much and as little need to make it enjoyable as with other lessons in the school curriculum. There is no need to make school drill recreative, as it is not designed for that purpose, and even if modified to become partly recreative, falls short of the spontaneous recreation which is part and parcel of games and sports.

A lesson in school-gymnastics, which (to quote from the Parliamentary Report on the Model Course of Physical Exercises), "is to be throughout purposeful, in which every exercise is performed with 'intention,' *i.e.*, with distinct realisation of its purpose—with requisite vigour and decision"—is possibly, a greater tax on the nervous energy of the individual than, for example, a lesson in arithmetic. In the gymnastic lesson the same application, concentration and precision, are required as in the purely intellectual subject, while the sources of energy are drawn on for the muscular activity in addition. The recognition of these facts will make clear the impossibility of tangible good resulting from the drill lesson, unless it is given a place on the time-table, suitable as regards frequency, duration, and the freshness of the children for work.

Fencing, dancing, and games cannot substitute school-gymnastics, nor can school-gymnastics substitute them; but at the same time, experience has proved that a sound educational physical training is as invaluable a foundation for all these special forms of exercise, as they are adjuncts to, or continuations of it.

The relation of school-gymnastics to the general scheme of physical education has now been sufficiently explained, to show the limitations of the field this Handbook is intended to cover.

System.

The tables of exercise and the subject matter of the text are based on the Swedish System of Educational Gymnastics, but as this system in its entirety, involves the use of a considerable amount of fixed apparatus, the results of training in the complete system cannot be attained, nor can its efficiency be guaged.

At the same time the Swedish System is the embodiment of certain broad principles rather than of certain kinds of movement, and the principles which need a well equipped gymnasium for their unhampered expression, can yet serve as the basis of a free-standing scheme.

Fundamental Principles.

The fundamental principles of the system are sketched below:—

i. The development and preservation, by movement, of harmony between mind and body; which implies that training must be in accordance with the psychological, physiological and anatomical laws to which the human organism is subject.

The other principles are more or less accessory to this :—

ii. Exercises must be selected and designed for their effects on the body, as a whole, and for the improvement of respiration, circulation, etc., rather than for their muscle-producing qualities.

iii. Training must be equal for the two sides of the body (although development may never be).

iv. Training must be adaptable to both sexes, and all ages ; limitable to individual capacity—and, above all, *Progressive.*

v. The loftiest aims of exercise, and the finest results can only be obtained, when every movement is well defined as to time and space, and occasions the exertion of will-power.

vi. Economy of effort is essential to efficiency :—

(1) For if, on the one hand, the simplest movement is carried out with the least expenditure of effort necessary to procure the desired result, the greatest amount of effort which the body is capable of expending, will achieve a certain proportionately great result. This is efficiency. But, on the other hand, if, in a simple movement, part of the effort-expenditure is wasted or exaggerated, even the greatest effort-expenditure will achieve a result which falls short of that in the first case. This is *in*efficiency.[1]

1. This law applies equally to all games and sports, such as cricket, swimming, skating, etc. Take for example, a man driving at cricket or golf. If the ball is hit exactly at the right spot and at the right instant of the stroke, a certain amount of force will drive the ball 100 yards, and all his force, say, 150 yards.

But if the ball is hit above or below the right spot or at the wrong instant of the stroke, although the same amount of force be used as in the first case, the ball will only travel, say, 80 yards, and when he wishes to drive 150 yards—he is unable to do so, even using all his force.

(2) Again, work in the long run is most efficient, when "utmost efforts" are only in occasional demand; and the average demand and effort are kept well below the maximum.[2] An occasional demand for the utmost effort acts as a stimulus to growth and development; but a demand for a succession of utmost efforts (though each may be separately efficient) provokes signs of stress and "staleness," checking growth and development.

So that it may be said, whether the effort be small or great or a sum-total of efforts, "economy is essential to efficiency."

The signs of insufficient effort are too well known to need enumeration. The signs of wasted or exaggerated effort, however, are less obvious, and are equally to be guarded against. They are:—Holding the breath; fidgeting when standing at ease, or during movements; noise; flourishes; and finally, incorrect starting or final positions.

The disfigurement of a movement is a sure sign that the sixth principle is being violated.

Handbook and Syllabus of Physical Exercises Compared.

A comparison of this Handbook with the Syllabus of Physical Exercise, issued by the Board of Education, will reveal some small differences more or less unimportant; and a few which are important, such as position of hands in "stand at ease"; the angle of the feet at "attention"; and the relative position of trunk-bendings

2. To take another example from games—the player who continuously uses his best stroke is soon exhausted, whereas the good player reserves his best stroke exclusively for those occasions that require it.

backward in the "Order of Movements." Except for these items it may be assumed that the two books are in harmony in general idea, though not in scope. The instruction contained in the Handbook, unlike the Syllabus, is not "intended to represent a minimum of physical exercises for schools"—but to give teachers and students an opportunity of applying their minds to the consideration of those principles which the compilers of the Syllabus state in their Report to be of the "utmost importance." The exercises of the Syllabus (with four exceptions) are all introduced in the Handbook, and about 400 others on the same plan are added.

General Directions to Teachers.

Commanding.

* EVERY command consists of two parts, the preparatory or cautionary part, and the executive part. The preparatory part should be given smartly and distinctly, while the executive part, which in general should consist of one word should be given sharply, or slowly and smoothly, as the nature of the exercise requires.

A distinct pause should be made between the caution and the executive word, as "To the right (pause) face," or "Arms upward (pause) bend."

As far as possible, ordinary Anglo-Saxon terms of an untechnical nature should be used, viz.: "breathe out," not "exhale;" "raising," not "elevation."

The preparatory command should fully describe the movement required, so that the slowest thinking pupil has time to absorb the idea before the executive word is given.

The directions for the arms should be given first and that for the legs should follow, as "Neck-rest and feet sideways—place," "Arms forward lift, and left leg sideways—raise."

Where a word implying direction can be used for two movements, such as "outward place" and "outward lunge," or "sideways stretch" and "sideways lift," confusion will often arise in the scholars' minds as to which movement is meant, causing them to hesitate and make mistakes. The preparatory command should therefore be worded to obviate this difficulty, which occurs most frequently with the foot directions, as they come at the end of the preparatory part.

Examples: "Left foot outward in lunge position—place," *not* "left foot outward—lunge."

* A line in the margin indicates a quotation from the Board of Education Syllabus.

When any position is to be reached on one command by one arm movement and two foot movements or vice versâ, it should be reached in two movements, a simple and a combined movement, the combined movement coming last.

For these purposes the command should be thoroughly memorised and the teacher able to give the lessons without reference to the tables, inasmuch as inaccurate, halting, or indistinct words of command lead to slowness and hesitation on the part of the scholars.

All exercises should be performed at first to distinct words of command, but as progress is made by the scholars they may be performed with counting, and later on without that assistance.

The habit of mechanically repeating commands before each movement without considering whether the directions are really required should be avoided, and counting substituted for commands.

Repetition of Exercises. Exercises should be repeated a certain number of times. For beginners four repetitions of any one exercise will not be excessive. In the more advanced classes the number of repetitions may be somewhat increased.

All new exercises should be taught by illustration, the teachers either performing the movements themselves or causing them to be performed by a smart scholar placed in front of the class. The class should not work while the illustration is being given, or the movements degenerate into an unthinking imitation.

Illustration.

When a movement is begun or carried out imperfectly, or where a class fails to move simultaneously or with sufficient smartness, the command "Attention" should be used. No individual corrections should be made when the class is in a strained position (such as trunk positions). Where individual correction is needed the command "Attention" should be given in the first place.

Corrections.

Manual corrections are often most satisfactory with small children; older scholars should learn to correct themselves.

When the same fault is constantly made by one or two members of a class, it will often be found preferable to make a general correction rather than an individual one.

Music.

Music should never be used as an adjunct to exercises which are being learned; but when they have become familiar, such exercises as are adapted to musical rhythm may be taken with it. It should clearly be understood that whilst music gives liveliness to the performance it acts as a rhythmic stimulus, and to some extent replaces the need of effort of the will. Thus, whilst it saves fatigue, a very valuable thing with young children, it also detracts from the will-training in muscular movements, diminishing the educational value of such movements. Except, therefore, in familiar exercises such as marching, whose effect is chiefly functional, and in dance movements, it should not be used with older children.

Its greatest advantage, where it can be used, is in diminishing fatigue in the nutritive (or functional) exercises; for this reason it may generally be allowed in all exercises in infants' departments.

The exercises in the series of tables for infants (pages 35—43), however, are not of musical rhythm, and are unsuited to musical accompaniment—except the marching and dance movements.

Singing is also a valuable aid to marching. The teacher is warned against the practice of singing in conjunction with arm exercises, or with anything more vigorous than marching, as the forceful expirations of the singing itself call for considerable effort from the heart and lungs.

Gymnastic Positions.

There are five fundamental positions of the body :—

Standing, sitting, kneeling, lying, suspending. All other positions, whether of arms, legs, trunk, or head, are derived from one of these five.

In free-standing lessons the fundamental standing position is the most frequently used, and from this are derived eight positions with the arms, twenty-three with the feet, and five with the trunk; the thirty-six positions in all allowing of a very large number of combinations.

A good many of the sitting, kneeling, and lying positions, with their derivatives, can also be used in free-standing lessons if conditions allow of it. A few of these only have been introduced into the accompanying tables.

Fundamental Standing Position, or the Position of "Attention." (Photos 1 and 2 and Fig. 12.)

Heels together ;
* feet slightly turned out, making an angle of not more than 45°, *i.e.*, half a right angle ;
knees pressed back ;
hips back ;
chest forward ;
shoulder-blades well drawn down ;
head stretched up ;
chin slightly drawn in ;
eyes looking straight forward ;
arms hanging loosely by the sides ;
palms facing the body and well back against the outer side of the thigh ;
hands semi-stretched ;
weight forward on the balls of the feet.

* "To stand with the feet adducted is the position of strength ; the muscles of the leg and sole are actively contracting ; the inner edge of the foot is shortened and the arch is well braced up, and therefore more capable of resisting the downward and inward pressure of the weight of the body. Abduction, on the contrary, is the weak position ; no muscles are actively contracting, the inner edge of the foot is lengthened, the arch is decreased in depth, and is hence less able to resist the downward and inward pressure of the body. The burden of resistance, therefore, falls chiefly on the passive tissues—the ligaments. These, when subjected to continuous strain, gradually yield, allowing the joints to sink into whatever position the weight of the body may determine. Flat-foot is a common result arising from long continuance in the abducted position."—ELLIS.

1. ATTENTION!

2. ATTENTION!

3. STAND-AT-EASE! (GOOD POSITION).

4. STAND AT-EASE! (BAD POSITION).

Fig 1. Wing Standing.

Fig 2. Bend Standing.

(a)

(b)

Fig 3. Cross-bend Standing

Fig 4 Yard Standing.

Fig 5. Reach Standing

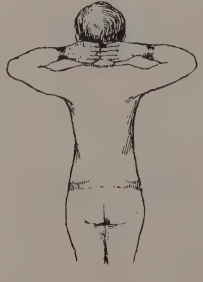

Fig 6. Rest Standing.

Derived Positions with the Arms (in progressive order of difficulty).

(1) *Wing.* "Hips—*Firm!*" The hands grasp the crest of the hip bones, with palms fully rested; fingers to front, thumbs behind, wrists down, the elbows very slightly drawn back. (Fig. 1.)

(2) *Bend.* "Arms upward—*Bend!*" The forearms are bent upwards at the elbow, hands semi-closed and brought as far sideways as possible on the shoulder. (Fig. 2.)

(3) *Crossbend.* "Arms across—*Bend!*" The arms are bent at the elbow and lifted sideways to the horizontal position, with elbows well drawn back, palms turned down, forearms and hands in straight line and slightly below the level of the shoulders. (Fig. 3.)

(4) *Yard.* "Arms sideways—*Stretch!* 1, 2." The arms are stretched sideways in line with the body, palms down, and the fingers fully stretched. Yard position may also be assumed in one movement, "Arms sideways—Lift or Raise." (Fig. 4.)

(5) *Reach.* "Arms forward—*Stretch!* 1, 2." The arms are stretched horizontally forward, palms facing each other, and full shoulder width between them. The position may be assumed in one movement, "Arms forward—Lift or Raise." (Fig. 5.)

(6) *Rest.* "Neck—*Rest!*" The hands clasp the lowest part of the back of the head, fingers slightly overlapped, or interlocked, elbows carried well back, forearms horizontal, head erect. (Fig. 6.)

(7) *Stretch.* "Arms upward—*Stretch!* 1, 2." The arms are stretched over head, palms facing inward. They should be well back beside the ears, and if possible, parallel, with the head erect. With round-shouldered and stiff-jointed pupils it will not be possible to get the arms back and at the same time parallel, therefore let the hands be more than shoulder width apart. (Fig. 7.)

(8) *Backward-stretch.* The arms, nearly parallel, are lifted or stretched backwards behind the body, so that the hands are about 6in. from the body, and palms facing inward. (Fig. 8.)

Derived Positions of Feet and Legs (in progressive groups only).

(9) *Close.* "Feet—*Close!*" The balls of the feet are slightly lifted and moved inward and placed on the floor, so that the feet touch along their inner borders. (Fig. 13)

(10) *Astride.* "Feet sideways (or astride)—*Place!* 1, 2." The left foot is moved its own length to the left, and the right its own length to the right. The heels are on the same line, and the weight of body is carried equally by both feet. (Fig. 14)

(11) *Toe-stand.* "Heels—*Raise!*" As the heels rise they should come apart.* If proper effort is put into the movement, and the knees are kept stiff, the whole spine will be stretched and straightened. (Fig. 9)

(12) *Curtsey-stand.* "Heels—*Raise!* Knees (half-way) outward—*Bend!*" This position is derived from toe-stand. The knees are bent to right angles, the hips and ankles are also bent so that the heels, which are apart in toe-stand, come together again, but the trunk is maintained in the upright position. (Fig. 10)

(13) *Curtsey-sitting.* "Heels—*Raise!* Knees (all the way) outward—*Bend!*" (derived from No. 12). The knees are bent outward until the thigh muscles touch those of the calf. During the last part of the movement the ankle joint is slightly straightened again, so that the heels come apart, but this straightening is more than compensated by extra bending in the toe joints. The trunk is upright, as before. (Fig. 11)

N.B. Toe-stand, curtsey-stand, and curtsey-sitting can also be done with any of the walk positions as commencing positions; the final positions would then be called, walk-o-toe stand; walk-s-curtsey sitting, &c.

Walk Positions.

(14) *Walk-stand forward.* "Left foot forward—*Place!*" The foot is moved forward twice its own length parallel with its former position, and placed on the ground. (Fig. 15)

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* If the heels are held together, the feet are forced into the undesirable position of abduction. See footnote to "Attention," page 20.

Fig.7. Stretch Standing.

Fig.8. Backward-stretch Standing.

Fig.9. Toe Standing.

Fig.10. Curtsey Standing.

Fig.11. Curtsey Sitting.

Fig 12. Fundamental Standing.

Fig 13. Close.

Fig 14. Astride

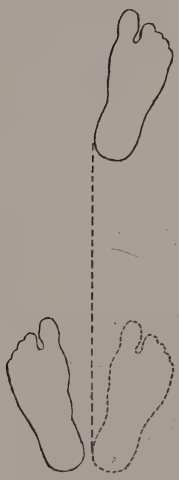


Fig 15. Walk forward.

Fig 16. Walk outward.

Fig 17. Walk Crosswise.

Fig. 18 Forward.

Fig. 19. Sideways.

Fig. 20. Backward.

TOE SUPPORTS.

Fig. 21. Forward.

Fig. 22. Sideways.

HALF-STANDING.

Fig. 23. Half-standing Backward.

Fig. 24. Crook Half-standing.

(15) *Walk-stand outward.* "Left foot outward—*Place!*" The foot is moved obliquely forward twice its own length in the direction in which the toe points, and placed on the ground. (Fig. 16)

(16) *Walk-stand sideways.* "Left foot sideways—*Place!*" The left foot is moved sideways twice its own length parallel with its former position and placed on the ground. (The final position is exactly similar to "astride," and is really a more difficult way of assuming the latter.) (Fig. 14)

N.B. Care must be taken that the body weight is equally divided over the two feet in these walk positions. There is a common tendency not to move the foot far enough away from fundamental position, which should be guarded against. Correct practice in walk positions, besides assisting the general poise of the body, should increase the ease of grace of ordinary walking.

(17) *Crosswise position.* "Left foot crosswise—*Place!*" The foot is moved across the other and placed on the ground with the heel about 3in. or 4in. in advance of the other toe, and the foot much turned out. This is a good commencing position for jumps, dancing steps, and skipping. The weight is mostly carried by the back foot. (Fig. 17)

(18, 19, 20, 21) *Toe-support positions.* These are derived from the walk positions, forward, outward, sideways, and backward, but only the toe of the moving foot is placed on the ground with the heel raised. Almost all the body weight is carried by the stationary leg, and the trunk is well straightened over it.

Command. "Left foot forward (sideways, or backward) on the toe—*Place!*" (Figs. 18, 19, 20)

(22, 23, 24, 25) *Half-standing positions.* These are derived from the toe-support positions (forward, outward, sideways, and backward). The leg is held "in the air" with the knee and ankle both fully stretched in any of the above directions. The body remains erect, and the knee of the carrying leg must also be straight. (Figs. 21, 22, 23)

(26) *Crook half standing* is also derived from toe-support forward. As the thigh is raised to horizontal the knee is flexed to a right angle. The ankle continues fully stretched with toes

pointing downward. This is the easiest of all the half-standing positions. (Fig. 24.)

(27) *Crook half-standing sideways* is also used, but more rarely, on account of its difficulty.

*(28, 29, 30). *Lunges* are derived from the walk positions as regards direction; forward, outward, sideways, but the foot is moved three times its own length in the direction indicated.

The trunk falls over towards the moving leg, which is bent at right angles as the foot strikes the ground. Both feet rest fully on the ground (though most of the weight is borne by the moved leg). The trunk and straight leg make one line from head to heel, but the shoulders and trunk must not be otherwise tilted or twisted.

The forward and outward lunges must be regarded as leg and back movements, while the sideways lunge is only a leg movement, since the trunk *does not*, in this case, follow the moving leg, but remains upright.

Command. "Left foot (forward, outward, or sideways) in lunge position—*Place!*"

N.B. A half-facing to left or right followed by opening of the feet to form a right angle may always be given as a starting position for the outward lunge. (Figs. 25 to 28 and photos. 5, 6, 7.)

(31) *Toe-lunge* is like the forward lunge except that the back leg rests on the tip of the toe only, and is generally the one to do the movement.

Command. "Left foot, backward in toe-lunge position—*Place!*" (Photo. 8.)

Derived Positions of the Trunk.

(32) *Stoop.* "Trunk forward—*Bend!*" The back is hollowed and bent forward, with the chest fully expanded. The eyes continue to look straight forward. (Photo. 9.)

(33) *Point-stoop.* "Trunk forward downward—*Bend!*" The above movement is continued downward until the trunk is fully flexed on the thighs. The position is called "point stoop," on account of the very pointed angle made between the trunk and the thigh, and is generally given in stretch-stride position. (Photo. 10.)

* These positions are more correctly termed "fall-out" positions. The lunge proper, as used in fencing, requires the upright position of the trunk.

LUNGES.

Fig. 25. Lunge forward

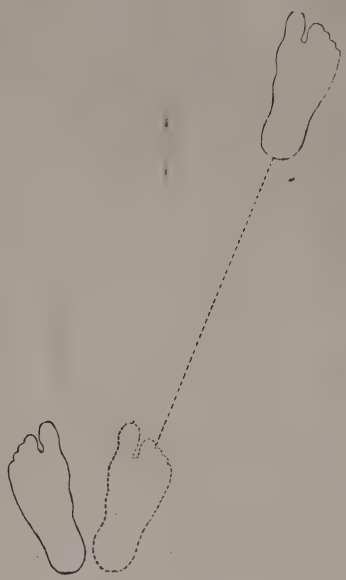


Fig. 26. Lunge outward.

Fig. 27. Lunge outward (with half facing and feet opened to right angles.)

Fig. 28. Lunge Sideways.

5. (WING) LUNGE-FORWARD POS.

6. (WING) LUNGE-OUTWARD POS. (FEET OPEN TO RIGHT ANGLES).

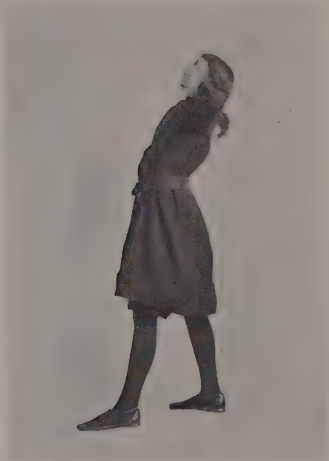
7. (YARD) LUNGE-SIDEWAYS POS.

8. (REACH) TOE-LUNGE POS.

9. (BEND STRIDE) STOOP ST. POS.

10. (STRETCH-STRIDE) POINT STOOP ST. POS.

11. (REST WALK (F)) ARCH ST. POS. (CORRECT):



12. (REST WALK (F)) ARCH ST. POS. (FAULTY).

13. ($\frac{1}{2}$ STRETCH $\frac{1}{2}$ WING STRIDE) SIDE-BEND ST. POS.

14. (YARD STRIDE) TURN ST. POS.

15. WING SITTING POS.

16. RIDE-SITTING POS.

17. KNEELING POS.

18. REST $\frac{1}{2}$ KNEELING POS.

19. WING FALL-KNEELING POS.

(34) *Arch.* "Trunk backward—*Bend!*" (See "Arch-flexions," page 103). (Photos. 11 and 12.)

(35) *Side-bend.* "Trunk to left—*Bend!*" (See "Side-flexions," page 111). (Photo. 13.)

(36) *Turn.* "Trunk to left—*Turn!*" (See "Turning" and "Rotations," pages 26 and 110). (Photo. 14.)

Fundamental Sitting Position.

The thighs and hip bones are supported upon the seat, the knees are bent at right angles, the soles of the feet fully rested on the ground. The trunk, head, and arms are as in the position of attention. If the sitting position is taken on the floor, the legs are stretched out straight in front of the body. (Photo. 15.)

Derived Sitting Positions.

(1) *Ride-sitting* position is like above, except that the pupils sit astride the support. (Photo 16.)

(2) All the arm positions and some of the trunk positions can be used as derivatives of the sitting and ride-sitting positions.

Fundamental Kneeling Position.

Knees a few inches apart, heels and toes together, and insteps touching the ground. (If hard shoes or boots are worn, this is not possible, and the toes must therefore be turned under.) Little children may be allowed to sit on the heels. (Photo. 17.)

Derived Kneeling Positions.

(1) *Half-kneeling position.* Only one knee rests on the ground, and in taking this position from "attention" the knee must be put so far back that the other knee is bent at right angles. (Photo. 18.)

The position may also be taken from "toe lunge" (see Table 44 Shoulder), or from "toe support *b*" (see Table 40 Intro. F.).

(2) *Fall-kneel position.* This indicates a flexion backward of the trunk from the knees, with the spine straight. It is used in the kneel and half-kneel positions, also in sitting and some others. It involves the *contraction* of the muscles of the front of the trunk, and is further distinguished from an arch flexion by having no effect on the spinal column.

As the movement is rather severe, the class should not be kept more than two or three seconds in the fall position. (Photo. 19.)

Terms Denoting Movements.

Bending. (See "Stretching.")

Circling. This is used to denote a large round smooth movement such as is made with a straight leg or arm.

Facing. Used when the class is to alter its front, *i.e.*, to face in a new direction.

Flinging denotes a rapid movement that ends abruptly at a given point.

Lifting. (See "Raising.")

Parting denotes separation of the limbs from some position in which they are parallel. It is a slower movement than "flinging," except when the legs are "parted" in a jump, when it is necessarily rapid.

Raising and Lifting, when applied to the limbs, denote a movement of the same rapidity as "parting." When applied to the trunk, the movement must conform with rhythm of all trunk movements and be slower in consequence.

Stretching, when applied to arms, is always taken in two distinct movements (*i.e.*, 1, bend; 2, stretch), both of which are as rapid as possible, with a slight pause between the two. Stretching of the leg from the bent position is of a slower rhythm than arm-stretching. When the two are done together, therefore, the rhythm must follow that of the legs in order to keep balance.

Swimming. These arm and leg movements are taught according to the methods of the "Life Saving Society."

Swinging. (See "Flinging.")

Turning. This term is used to denote twisting or rotation round a central axis. When applied to the *trunk* it is usually of slow rhythm, though it forms an exception to the trunk movements, in that the rhythm may be rapid so long as the arms are kept in some position near the body and not raised higher than the shoulders.

Head-turning similarly is slow and deliberate when it is applied to strengthen the neck muscles. (See Tables 3, H. and 7 Arch.) When it is given to increase the difficulty of the co-ordination required in any given position or movement, it may be quite rapid, though not jerky. (See Tables 12 Should., 16 Bal., 30 Heav.)

Arm-turning may be either rapid or deliberate. When given with breathing, it of course follows the rhythm of respiration. In all cases the palm of the hand is rotated outward with the thumb leading. (N.B.—If the arms are in yard position the palm comes up with the thumb backward.)

This movement, when executed fully so that the shoulder joint takes part, has excellent corrective effects.

Other Terms.

Half or ½ means only one limb taking the position, *i.e.*, "crook ½ st.," one leg in crook, the other standing; "½ stretch, ½ wing," one arm in stretch, the other in wing.

Double or 2. The figure 2 before a position indicates that the limbs are moved symmetrically, *i.e.*, assume the same position at the same time.

Alternate indicates the limbs taking the same position, but *not* at the same time. Alternate movements, changing in two counts, require one limb to resume the commencing position before the other moves. To change in one count requires one limb to be returning to commencing position at the same time the other leaves it.

Unsymmetrical-bilateral, indicates a movement of two limbs at the same time in different directions.

Reverse. This term is used when the left arm and right foot are used together, or vice versâ; or when one foot only is moved and the body is moved to opposite side.

PRELIMINARY CLASS ARRANGEMENTS.

(1) Formation of a Class.

Scholars will be formed up in two ranks. They will take their places in succession—shortest on the right of the class, tallest on the left. The distance between the scholars will be a hand's breadth at the elbow. Each scholar in the rear rank will cover a scholar in the front rank at a distance of two paces, the two scholars thus placed forming a "File."

When the class consists of less than 12 scholars it will be formed up in one rank.

In the early lessons young scholars may be placed in position by the teacher.

(2) Dressing a Class.

(a) *In Ranks.*

"Eyes right—Dress." On the word "Dress" the scholars in the front rank, with the exception of the one on the right, will turn their heads smartly to the right, and move by short, quick steps until they are all in a line and at correct distances. The scholars in the rear rank will not look to the right, but will cover and correct their distances as those of the front rank take up their dressing.

"Eyes—Front." When the teacher sees that the ranks are straight this command will be given. The scholars will then turn their heads and eyes smartly forward again.

For little children give the commands :—

"Heads to right—*Turn!*" "Lines—*Straight!*" "Heads forward—*Turn!*"

(b) *In File.*

A class turned to the right or left, so that the scholars in each rank stand behind each other, is in "File," "Single" or "Double," as the case may be.

"Class—Cover." On the word "Cover" the leading scholar or scholars will remain steady, and the others will at once place themselves directly behind those in front.

(3) Numbering.

"From the right in twos—Number."

On the word "Number" the scholar on the right will call "One," the next "Two," and so on to the left, each scholar turning the head smartly to the left when numbering, and to the front again immediately afterwards.

Numbering is most correctly done starting from "Eyes right" position.

(4) Opening and Closing Files.

The class will be assembled in two ranks, two paces apart, dressed and numbered in twos.

The scholars will face to the right.

"Right—face." Files one pace apart—March!"

The left file will take a side pace of about 26in. to the left, the right file a similar pace to the right, counting "*One*" for the stride and "*Two*" on closing the heels, and then remain steady.

"Ones to the left, Twos to the right, one pace—March!"

The "Ones" will take a side pace of 26in. to the left, the "Twos" a similar pace to the right, counting "*One! Two!*" as above, and then remain steady.

"Class—Cover!"

As directed in 2 (b).

To close the ranks, reverse the movements, the commands being "Ones to the right, Twos to the left, one pace—*March!*" "Files one pace inward—*March!*" "Class—*Cover!*" and then if desired "Left—*Face!*" If marching is to be done immediately, the last command should be omitted, and the following given instead, "Right file, one pace to the left—*March!*"

As soon as the scholars can perform the foregoing movements with precision, they will when faced to the right receive the command "Open files—*March!*" or "Close files—*March!*" when they will, without further order, smartly take the required number of side paces, counting "*One, Two! One, Two!*" and then remain steady until the order "*Cover!*" is given.

In cases where the *class is small*, or where a narrow space is available, the class will be assembled in one rank, dressed and numbered in "Twos," and the command "Files, one pace apart—*March!*" will be omitted.

In cases where the *class is too large* to be formed up in one division, or where the available space is broad and short, the class will be formed up in two divisions, one behind the other, at about six paces distance, each acting independently of the other on the word of command.

In the case of young children, opening ranks may be done as follows: (i.) After numbering, in ranks, give the command "Ones a step forward, Twos a step backward—*March!* 1, 2."

Or: (ii.) After numbering give the commands "Right—*Face!* Files one pace apart—*March!*" Then on the command "Ones, left arm, Twos, right arm—*Raise!*" the scholars will raise the arm indicated to the level of the shoulders, palms downwards. The arms will remain extended until the order "Ones to the left, Twos to the right, One pace—*March!*" when the scholars will take one pace in the direction in which the arms are pointing, bringing the arms smartly to the sides as the feet come together.

(5) Taking Distance.

If greater intervals are required than the above method allows, the class may take distance forward, or single or double distance according to the amount required, as follows:—

(a) *In Files.*

"Marking time distance forward—Take! (or place)."

The scholars will mark time, and all except the leaders will gradually move backward until, by raising their arms forward, palms inward, their finger tips touch the back of the shoulders of those in front.

"Class—Halt!"

The class will halt, and the arms will be lowered smartly to the sides.

"Eyes—right!" "Marking time, right distance sideways—Take! (or place)"

(b) *In Ranks.*

Each scholar will move to the left until the finger tips touch the shoulder of the one on the right.

"Class—Halt."

The class will halt, lowering the arms to the side and turning the eyes to the front.

"Marking time, double distance sideways—Take! (or place)."

(c) *In Ranks.*

Both arms are lifted sideways, until each scholar's finger tips touch his two neighbours.

"Class—Halt."

As in (a).

(6) Standing at Ease

"Left (or right) foot—stand at ease!"

Keeping the legs straight, carry the left (or right) foot about one foot's length to the left (or right), the weight of the body resting equally on the feet and the arms hanging loosely at the sides. (See Footnote § and Photos 3 and 4.)

§ The clasping of the hands behind the back (as advocated in the Government Syllabus) entails a most undesirable position of the shoulder, towards the correction of which so many exercises are directed; so that, all things considered, to leave the hands free when "standing at ease" appears to be the lesser of two evils.

"Class—Attention."

Resume the position of "Attention" by carrying the left foot back to the right (or vice versa).

When scholars fall in for instruction they should be taught to place themselves in the position of "Stand at Ease." This will give the proper distance between the scholars in the same rank.

(7) Marking Time (from the halt).

"Mark—Time!"

On the word "Time," beginning with the left foot, the scholars will raise their feet alternately slightly forward and upward, "making a semblance of marching without gaining ground."

The head, body, and arms must be maintained in the position of "Attention," and care taken that the scholars mark time without moving forward or backward.

"Class—Halt!"

On the word "Halt," repeat the movement with each foot, counting "*One! Two!*" resuming the position of "Attention" on the second movement.

(8) Facing while Marking Time.*

"Mark—Time!" "Right—Face!"

Facing while "Marking Time" is an easy way of "Facing," and this, or facing with a little jump, should be the method used for young children.

(9) Facing at the Halt.

"By numbers, right face—One!"

On the word "One," keeping both knees well braced back and the body erect, turn a quarter circle to the right on the right heel and left toe, raising the left heel and right toe in doing so.

On the completion of this movement the right foot must be flat on the ground, and the left heel raised, both knees braced back, and the weight of the body on the right foot.

"Two!"

On the word "Two," bring the left heel smartly up to the right.

"Left face—One!"

On the word "One," turn a quarter circle to the left on the left heel and right toe, raising the right heel and left toe in doing so.

On the completion of this movement the left foot must be flat on the ground, and the right heel raised, both knees braced back, and the weight of the body on the left toe.

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* The Government Syllabus uses term "Turning" instead of "Facing," but the latter is preferable in this connection, as the movement is less likely to be confused with "Turning" used in trunk and head exercises, which differ altogether in rhythm.

"Two!" On the word "Two," bring the right heel smartly up to the left.

"Half to the right (or left)—Face!" As before, facing half-right or half-left.

"Two!" As before.

"Right or left about face—One!" On the word "One," turn a half circle in the same manner as in the "Right face."

"Two!" As in "Right face."

As soon as the facings have been learned by numbers, they should be done without any pause between the movements on the executive word "Face," omitting the counting, the commands being "Right—*Face!*" "Left—*Face!*" "Half to the right—*Face!*" &c., &c.

(10) Facing on the March.

"Right-about-march!" (without pause). The words "Right-about" of this command are given as the right foot strikes the ground, and the word "March" as the left foot strikes the ground. Two more paces are taken, one with the right, one with the left foot (count 1, 2). The body is pivoted to right-about high on both toes (count 3). The rear leg (left) takes a pace in advance of the right (count 4), and the marching continues (right, left) without any interruption of the rhythm.

"Left-about" march is executed similarly, except that the words "Left-about" now come on the left foot, and the word "March" on the right. The marching continues (left, right) after the four counts.

The second and fourth beats should be emphasized to give rhythm.

INTRODUCTION TO THE TABLES.

The following 50 tables of free-standing exercise are arranged in progressive order of difficulty. They are suitable for both boys and girls, and although greater benefit will be derived from the lessons if suitable dress and shoes are worn, they can be carried out under the ordinary schoolroom and playground conditions.

Each lesson should be from 25 to 30 minutes in duration, or in the case of children under seven years of age, not more than 20 minutes.

The tables serve partly as a reference medium for the second part of the Handbook, partly as examples of how progressive lessons should be constructed.

The tables can be used as they stand, however, in which case at least four lessons should be spent over one table in the following manner :—

On the first day introduce about four of the new movements, making up the rest of the groups with movements from preceding tables.

On the second day introduce the rest of the new movements, again substituting older movements in the other groups.

On the third and fourth days use the new table as it stands.

A table should not be discarded for the next in order, until the class can perform the exercises with tolerable accuracy, in good style, and without many corrections or repetitions.

On the fourth occasion, therefore, the lesson will naturally not take so long to complete ; and the teacher should not only be prepared for this, but aim at it, so that extra time may regularly be spent on jumping over a rope, or skipping, at least every fourth lesson.

The same lesson should never be taken so many times in succession, that the class is aware of the next command before it is given, for monotony is invariably productive of mechanical and spiritless work, which has no place in physical training.

If a teacher has good reason for repeating a table more times than usual, the order of the Introductory movements may be altered, new or old simple arm movements added, and the lateral trunk exercise (especially if it is a rotation) may be put among the Introductory group.

The first 12 tables are suitable for children between the ages of 4 to 8.

The second 12 between the ages of 8 to 10.

The third 12 between the ages of 10 to 12.

The fourth 12 between the ages of 12 to 14.

Or for the Elementary Schools the following arrangement will be found suitable :—

Infants	.. ..	Tables	1 to 9	inclusive.
First Standard	..	,,	4 to 12	,,
Second ,,	..	,,	10 to 21	,,
Third ,,	..	,,	13 to 24	,,
Fourth ,,	..	,,	22 to 33	,,
Fifth ,,	..	,,	25 to 36	,,
Sixth ,,	..	,,	34 to 45	,,
Seventh ,,	..	,,	37 to 48	,,

Tables 49 and 50 are groups of movements (suitable for any standard), arranged to exercise the whole body in a few minutes.

The supplementary movements, at the end, are all suitable for boys in ordinary school dress, and nearly all for girls.

ABBREVIATIONS.

Capital letters designate the parts of the body :—

A — arm.
As — arms.
F — feet or foot.
H — head.
L — legs or leg.
T — trunk.
Kn. — knees or knee.

Small letters denote directions :—

b — backward.
d — downward.
f — forward.
i — inward.
o — outward or oblique.
s — sideways.
u — upward.
l — left.
r — right.
(st — stand.)
(pos — position.)

TABLE I.	MOVEMENT.	COMMAND.	COMMENT.
Introductory. R.	(Sitting; hands on lower ribs.) Slow in-breath (nose). Slow out-breath (mouth).	Take in a deep breath—*one!* Breathe out slowly—*two!* Repeat—*one! Two!* (Open mouth at two.)	Fault: To leave mouth open while breathing in.
Introductory. C.	Wing pos.; Bend pos.	Hips—*firm! Attention!* &c. As. upward—*bend! Attention!* &c.	See page 21.
Introductory. F.	Stride st. pos.	F. astride—*place!* 1, 2. F. together—*place!* 1, 2.	See page 22.
Introductory. H.	St. H. bending f. and raising.	H. forward—*bend! Raise!* &c.	Let the head fall forward without effort. Chin must be well drawn in while raising the head.
Heaving.	St. 2 A. stretching u. and s.	As. upward—*bend!* As. sideways—*stretch! Bend!* Upward—*stretch! Bend!* Repeat sideways and upward, counting to four—*One! Two! Three! Four!* As. downward—*stretch!*	Faults: As. upward bend—To let the hands lie in front of the shoulders instead of touching the top part of the arm. To let elbows stand out from the side of the body. As. upward stretch—To let the arms slope forward instead of being vertical; to poke the head as the arms are stretched up; and to fall back from the waist.
Balance.	Wing stride toe st.	Hips—*firm!* F. astride—*place!* 1, 2. Heels—*raise! Lower!* Feet together—*place!* 1, 2. *Attention!*	Weight must be kept well forward and the heels fully raised.
Shoulder.	St. 2 A. turning.	A. turning outward—*one! Two!* &c.	Faults: To poke head and fall back from the waist as the arms rotate outward.
Marching.	i. Marking time. ii. Marching from marking time; marking time from marching. iii. Marching and halting. iv. Toe marching and change to march.	i. and ii. Mark—*time!* Left, right! &c. Forward—*march!* Left, right, &c. Mark—*time!* Left, right, &c. Attention—*halt!* 1, 2. iii. Forward—*march!* Left, right, &c. Attention—*halt!* 1, 2. iv. Forward on the toes—*march!* Left, right, &c. Change—*march!* Attention—*halt!* 1,2.	The first and last steps of marching should be marked; also the first step after the command, Change—march! when the class marches on the whole foot instead of on the toes.
Lateral.	Wing stride turn st.	Hips—*firm!* F. astride—*place!* 1, 2. T. to the left—*turn!* Forward—*turn!* To the right—*turn!* Forward—*turn!* F. together—*place!* 1, 2. *Attention!*	Faults: To turn the head more than the body, and to fall back from the waist. To bend one knee.
Jumping.	Stride-jump.	Heels—*raise!* Stride jump—*begin!* 1, 2, &c. Attention—*halt!* 1, 2, 3.	Jump with feet apart on 1, and feet together on 2, keeping on the toes the whole time. On the third count for the halt, the heels are lowered.
Respiratory.	St. 2 A, raising s.	With a deep breath As. sideways—*raise!* With breathing out As.—*lower!* &c.	Fault: To raise arms above shoulder level, and to raise them a little forward instead of sideways.

TABLE 2.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	(Sitting or standing, hands on lower ribs.) Slow in-breath (through nose). Quick out-breath (mouth).	Breathe in slowly through the nose—*one !* Quickly out through the mouth—*two !* Repeat—*one ! Two !*	
Introductory. C.	Cross-bend pos.	Arms across—*bend ! Attention !* &c.	For description see page 21. *Faults :* To let the hands touch in front of chest. To arch the wrists and lower the elbows.
Introductory. F.	Wing st., F. opening and closing. (Later, wing close st. : change of As. and F.)	Hips—*firm !* F.—*close !* F.—*open !* &c. *Attention !* (Later, F. close and hips—*firm ! Attention !* Repeat—1, 2 !)	When done in one count the feet are closed and hands placed on hips at the same time. *Fault :* To jerk forward on the closing and opening.
Introductory. H.	St. H. bending b.	H. backward—*bend ! Raise !* &c.	Chin to be well drawn in when raising the head, so that the neck is pushed backwards. *Fault :* To raise the shoulders when the head is being raised.
Heaving.	St. 2 A. stretching u. and d., counting to 4. (Finish : Attention—*halt !* 1, 2.)	A. stretching upward and downward, counting to 4—*begin !* 1, 2, 3, 4. &c. *Attention—halt !* 1, 2.	For faults see Table 1., Heaving.
Balance.	Wing close toe st.	F. close and hips—*firm !* Heels—*raise ! Lower ! Raise ! Lower ! Attention !*	For faults see Table 2., F., and Table 1., Balance.
Shoulder.	Cross-bend st. 2 A. flinging s.	As. across—*bend !* As.—*fling ! Bend !* &c. *Attention !*	*Faults :* To poke the head during the arm-flinging.
Marching.	i. Marching and halting. ii. Running on the spot and forward. Change to run on spot, and halt. iii. Later, running and halting.	i. See Table 1. ii. Bend the arms for running. Heels—*raise !* On the spot—*run !* Left, right, &c. Forward—*run !* Left, right, &c. On the spot—*run !* Left, right, &c. Attention—*halt !* 1, 2, 3, 4. iii. Later—(After bending the arms and raising the heels) Forward—*run !* Left, right, &c. Attention—*halt !* 1, 2, 3, 4.	Arms to be bent at right angles, elbows to the side, hands closed, and fingers up. Body must be tilted forward, feet slightly raised behind.
Lateral.	St. T. bending s.	T. to the left—*bend ! Raise !* To the right—*bend ! Raise !* &c.	*Faults :* To turn the head and look down at the side to which the body is bent ; to drop forward the shoulder and raise the heel on the opposite side to the bending.
Jumping.	i. Wing close jump f. ii. Wing stride jump.	i. F. close and hips—*firm !* Heels—*raise !* Forward—*jump !* 1, 2 ; 1, 2, &c. *Halt !* 1, 2, 3. *Attention !* ii. Hips—*firm !* Heels—*raise !* Stride jump—*begin !* 1, 2, &c. Attention—*halt !* 1, 2, 3. *Attention !*	i. and ii. On the third count for the halt, the heels are lowered gently to floor. Jumps to be small.
Respiratory.	St. 2 A. turning.	A. turning outward with deep breathing—*one ! Two ! One ! Two !* &c.	See Table 1., Shoulder.

TABLE 3.	Movements.	Commands.	Comments.
Introductory. R.	(Sitting or standing with hands on lower ribs.) Slow in-breath—(nose). Slow out-breath—humming.	Breathe in slowly through the nose—*one!* Humming—*two!* &c., &c., *One! Two!*	Give the note for the humming, and signal for it to stop.
Introductory. C.	Bend pos.; cross-bend pos.	As upward—*bend!* As across—*bend! Attention!* &c., &c.	
Introductory. F.	Wing st. F. placing f. (Later, A. and F. change together.)	Hips—*firm!* Left F. forward—*place!* F.—*change!* 1, 2. &c. *Attention!* (Later: Hips firm and the left F. forward—*place!* As. and F.—*change!* 1, 2. *Attention!*)	*Fault:* To put most of the weight on to the back leg.
Introductory. H.	Bend st. H. turning.	As. upward—*bend!* H. turning—*left! Right! Front! Attention!*	*Fault:* Not to keep the chin in close to the neck.
Heaving.	2 A. stretching f. u. and s. (Later, with hand closing and opening in each position.)	As. forward—*stretch!* 1, 2. (Hand closing and opening—1, 2!) As. upward—*stretch!* 1, 2. (Hand closing and opening—1, 2!) As. sideways—*stretch!* 1, 2. (Hand closing and opening—1, 2!) As. downward—*stretch!* 1, 2.	*Faults:* To lean back and let the arms sink below the shoulder level when they are stretched forward; also, to have the hands closer together than the width of the shoulders.
Balance.	Wing toe support st. b.	Hips—*firm!* Left F. backward, on the toe—*place!* Feet—*change!* 1, 2. &c. *Attention.*	*Fault:* To put part of the weight on back foot; not to stretch the body up sufficiently. See Fig. 20
Shoulder.	Reach st. 2 A. parting.	As. forward—*stretch!* 1, 2. A. parting—*one! Two! One! Two!* As. downward—*stretch!* 1, 2.	*A. parting:* Carry the arms fairly quickly to the side, keeping them on a level with shoulder. *Faults:* To fall back from the waist, poke head, and have arms below shoulder level.
Marching.	i. Marching, marking the 5th step. ii. Skipping march.	i. Marking every fifth step, forward—*march!* 1, 2, 3, 4, 5; 1, 2, 3, 4, 5. Attention—*halt!* 1, 2. ii. (Command when on the march) Skipping march—*change!* Left, right! &c. Change—*march!* Left, right! &c. (Time, 1 skip to 1 beat.)	*Skipping march:* The word "Change" comes on the left foot, one more pace is taken with the right foot, and the skipping begins. The step consists of a very rapid hop off the right foot just before the beat of the left, and a very rapid hop off the left just before the beat of the right. For return to marching (Command: Change—*march!*) give last word on right foot. The next step starts the ordinary marching.
Lateral.	Bend stride turn st.	As. upward—*bend!* F. astride—*place!* 1, 2. T. to the left—*turn!* Forward—*turn!* To the right—*turn!* Forward—*turn!* Feet together—*place!* 1, 2. *Attention!*	See Table 1., Lateral.
Jumping.	Wing dancing-step f.	Hips—*firm!* Left F. forward, on the toe—*place!* Dancing step—*begin!* 1, 2, &c. *Halt!* 1, 2. *Attention!* (N.B.—The step ends as it began, with one F. forward on the toe.)	One foot to be placed forward on toes and the feet quickly changed with a spring, the weight of the body to be kept on the back leg. *Fault:* To put the weight on the front leg.
Respiratory.	St. 2 A. lifting s.	A. lifting sideways to the shoulder line, with deep breathing—*one! Two! One! Two!* &c.	

TABLE 4.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	(Sitting or standing, hands on lower ribs.) Quick in-breath, "sniffing." Slow out-breath (mouth).	Breathe in quickly through the nose—*one !* Breathe out slowly through the mouth—*two !* Repeat—*one ! Two !*	N.B.—See that the breath is not too rapid to be deep.
Introductory. C.	Wing pos. Bend pos. Cross-bend pos.	Hips—*firm !* Arms upward—*bend !* Hips—*firm !* Arms across—*bend !* &c. Attention !	
Introductory. F.	Wing st. : 2 heel raising in quick-march time.	Hips—*firm !* Heel raising, counting to eight—*begin !* 1, 2, 3, 4, 5, 6, 7, 8. *Attention !*	Heel raising to be done rather quickly and in even time. Avoid bumping of the heels.
Arch-flexion.	Wing stride stoop st.	Hips—*firm !* F. astride—*place !* 1, 2. T. forward—*bend ! Raise !* &c. F. together—*place !* 1, 2. *Attention !* (See Photo. No. 9.)	Body to be bent forward from the hips, with legs pushed backwards, head kept up and back hollowed. *Faults :* To round the back, drop the head, or poke the chin forward.
Heaving.	Bend st. alternate A. stretching s.	As. upward—*bend !* Left A. sideways—*stretch !* As.—*change !* 1, 2. &c. As.—*bend !* *Attention !* On 1 the left A. is bent, and on 2 the right A. is stretched. (Later : Command, As.—*change !* The left A. bends and the right A. stretches at the same time.)	*Fault :* To leave the bent elbow standing out instead of close to the side.
Balance.	i. Wing stride toe st. H. turning ; or, i. Wing walk f. toe st. H. turning.	i. Hips—*firm !* F. astride—*place !* 1, 2. Heels—*raise !* H. turning—*left ! Right ! Front !* Heels—sink ! F. together—*place !* 1, 2. *Attention !* ii. Hips firm and left F. forward—*place !* Heels—*raise !* H. turning—*left ! Right ! Front !* Heels—*lower* ! *Attention !*	For faults see Table 1., Balance, and Table 3., Head.
Shoulder.	2. A. swinging f. u. ; s. d.	A. swinging forward and upward—*one !* Sideways and downward—*two !* Repeat—*one ! Two !*	Arms to be kept parallel to one another going up. *Faults :* To lean back and poke the head as the arms go up.
Marching.	i. Marking time, and facings with the same. ii. Hop march (foot behind).	i. Mark—*time !* l., r., &c. To the left—*face !* l., r., &c. To the right—*face !* Attention—*halt !* 1, 2. ii. Hop march (with F. going behind), left foot—*begin !* 1, 2. ; 1, 2. &c. Attention—*halt !* 1, 2, 3, 4.	i. Children face to the left or right, marking time all the while. ii. Children to take a step with the left F. and hop on it, bending the right F. up behind it. Next take a step with right F., then a hop, bending the left F. behind, and so on. (Time. The step takes one beat, the hop another.)
Lateral.	Wing stride st. T. bending s.	Hips—*firm !* F. astride—*place !* 1, 2. T. to the left—*bend ! Raise !* To the right—*bend ! Raise !* F. together—*place !* 1, 2. *Attention !*	See Table 2., Lateral.
Jumping.	Stride jump with facings.	Heels—*raise !* Stride-jump, with facing to the left after the second jump—*begin !* 1, 2, 3, 4 ; 1, 2, 3, 4. &c. Heels—*sink !* Facing to the right—*repeat !*	The first two jumps are done to the front, counting 1, 2, 3, 4, The facing to the left is done "in the air," immediately before the next jump. &c., &c.
Respiratory.	St. 2 A. turning.	2 A. turning outward with deep breathing—*one ! Two ! One ! Two !*	See Table 1., Shoulder.

TABLE 5.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	* (Sitting or standing, hands on lower ribs.) Slow in-breath (nose). Slow out-breath (mouth). Singing ah—oh, or oo.	Breathe—*in !* Ah! Breathe—*in !* Oh! &c.	Children to copy the teacher. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Introductory. C.	Cross-bend st. 2 A. flinging.	As. across—*bend !* As.—*fling !* *Bend ! Attention !*	
Introductory. F.	i. Wing st., marking time with knee raising. ii. Wing st. alternate toe raising.	i. Hips—*firm !* Mark—*time !* Left, right. Knees—*raise !* Left, right. *Change !* &c. ii. Hips—*firm !* Alternate toe raising—*begin !* Left, right ; left, right. Attention—*halt !* 1, 2.	i. The knee should be lifted to crook pos. at each beat.
Introductory. H.	Bend close st. H. bending f.	F. close and As. upward—*bend* ! H. forward—*bend ! Raise !* &c. *Attention !*	See Table 1., Head, and Photo. No. 38.
Heaving.	Bend st. alternate A. stretching u. (First counting 2 for the change, later counting 1 for the change.)	As. upward—*bend !* Left A. upward—*stretch !* As.—*change !* 1, 2. *Change !* 1, 2. &c. As.—*bend ! Attention !* (On 1 left A. is bent, and on 2 right A. is stretched upward.) (Later command, As.—*change !* when the left A. is bent and the right arm is stretched at the same time.)	*Fault :* Not to bring the stretched arm close enough to the head, and to lean the head towards the stretched arm.
Balance.	Wing curtsey st.	Hips—*firm !* Heels—*raise !* Knees outward (half-way)—*bend !* Knees—*stretch !* Heels—*lower ! Attention !*	*Faults :* To turn the knees forward and to lean forward.
Shoulder.	Wing close stoop st.	F. close and hips—*firm !* T. forward—*bend ! Raise !* &c. *Attention !*	See Table 4., Arch-flexion, and Photo. No. 9.
Marching.	Wing, "Polka" march.	Polka march—*start ! Left !* 2, 3. *Right !* 2, 3. *Halt !* 2, 3, 4. (N.B.—At "left" place the left F. forward, at 2 close the right up behind, at 3 move the left F. forward again, and spring from that to the right foot, as in an ordinary polka.)	*Fault :* To make it heavy through not keeping the heels well off the floor. N.B.—For the halt, complete the step and bring the heels together at 4.
Lateral.	Bend close st. T. turning.	F. close and As. upward—*bend !* T. to the left—*turn !* Forward—*turn !* To the right—*turn !* Forward—*turn ! Attention !*	See Table 3., Lateral.
Jumping.	Wing dancing-step s.	Hips firm and left F. sideways on the toe—*place !* Dancing step—*begin !* 1, 2. &c., &c. Attention—*halt !* 1, 2 (on the toe). *Attention !*	See Table 3., Jumping.
Respiratory.	St. 2 A. lifting s.	A. lifting to shoulder level, with breathing—*one ! Two ! One ! Two* !	See Table 1., Respiratory.

TABLE 6.	MOVEMENTS.	COMMANDS.	COMMENT.
Introductory. R.	(Sitting or standing, hands on lower ribs.) Slow in-breath (nose). Slow out-breath, saying "H'sh."	Breathe in through nose, and then breathe out, saying "Hush." *One !——Two !——One !——Two !*	
Introductory. F.	i. Wing stride toe st. ii. Kneeling pos.	i. Hips firm and F. astride—*place !* 1, 2. Heels—*raise ! Lower !* &c. *Attention !* 1, 2. ii. Kneel down—*left, right !* Stand up—*left, right !* (N.B.—To stand up, bend up the left knee and place both hands on it at "left," stand up and press on the knee at "right.")	i. N.B.—Move the hands on 2. *Fault :* ii. Not to place the knee on the same spot where the foot was. (See page 25).
Introductory. C.	i. Bend close st., H. bending b. ii. Rest pos.	i. F. close and As. upward—*bend !* H. backward—*bend ! Raise ! Attention !* ii. Neck—*rest ! Attention !* Neck—*rest ! Attention !*	i. See Table 2., Head, for fault. ii. *Faults :* To allow elbows to fall forward, and to poke the head. (For description, see page 21.)
Heaving.	2. A. stretching f, u, s, d. (repeated with hand closing and opening).	A. stretching forward, upward, sideways, and downward—*begin !* 1, 2, 3, 4, 5, 6, 7, 8. (With hand closing and opening in each position—*repeat !* 1, 2, 1, 2 ; 3, 4, 3, 4 ; 5, 6, 5, 6 ; 7, 8, 7, 8.)	*Fault :* Not to listen while the directions are being given. To avoid mistakes make class repeat directions before stretching.
Balance.	Crook half-st.	Left knee upward—*bend !* F.—*change !* 1, 2. *Change !* 1, 2. &c. *Attention !*	*Fault :* Not to raise thigh high enough and to let the leg slope backwards. (See page 26.)
Shoulder.	2 A. swinging f, u ; s, d. (Later, f, u ; f, d., holding hands.)	A. swinging forward, upward, lowering, sideways, downward—*one ! Two !* Repeat—*one ! Two !* (Later, holding hands, abreast, A. swinging forward, upward ; forward, downward—*one ! Two ! One ! Two !*)	*Faults :* To lean back as the arms swing up, and to poke head. Hands to turn gradually as the arms are lowered in the first movement.
Abdominal.	Stretch stride, point stoop st.	As. upward stretch and F. astride—*place !* 1, 2. T. forward and downward—*bend ! Raise !* &c. As. downward stretch and F. together—*place !* 1, 2. (N.B.—Bend the As. and move the left F. at 1 ; stretch the As. and move the right F. at 2.)	Head to be kept between the arms ; knees straight. (See Photo. No. 10.)
Marching.	Hop march (foot in front).	Hop march with the foot in front, Left F.—*begin !* 1, 2, 1, 2, 1, 2. &c. Attention—*halt !* 1, 2.	See Table 4., Marching. One foot to be crossed above the knee of the other, with the toe well pointed and the knee turned outward.
Lateral.	Wing close-st. T. bending s.	F. close and hips—*firm !* T. to the left—*bend ! Raise !* To the right—*bend ! Raise ! Attention !*	
Jumping.	Wing curtsey st. jump f. for 4 steps.	Hips—*firm !* Heels—*raise !* Knees outward—*bend !* Forward—*jump !* 1,2,3, 4. Knees—*stretch ! Attention !*	*Faults :* Not to keep the trunk upright. To bump the heels when coming to "Attention."
Respiratory.	St. 2 A. turning o.	2. A. turning outward with deep breathing—*one ! Two ! One ! Two !*	See Table 2., Respiratory.

TABLE 7.	Movements.	Commands.	Comments.
Introductory. R.	(Sitting or standing, hands on lower ribs.) Slow in-breath (nose). Slow out-breath (mouth).	Breathe—*in!* Breathe—*out!* &c.	
Introductory. C.	Half-wing, half-rest, change of As.	Right hand, hips firm, and left hand neck—*rest!* As.—*change! Change!* &c. *Attention!*	
Introductory. F.	Wing F. placing s. on the toe.	Hips—*firm!* Left F. sideways on the toe—*place!* F.—*change!* 1, 2. *Change!* 1, 2. &c., &c. *Attention!*	*Faults:* To allow the foot to come a little forward, and not to point the toe sufficiently.
Arch-flexion.	Wing stride stoop st. H. turning.	Hips—*firm!* F. astride—*place!* 1, 2. T. forward—*bend!* H. turning—*left! Right! Front!* T.—*raise!* F. together—*place!* 1, 2. *Attention!*	For faults see Table 4., Arch-flexion.
Heaving.	Bend st. alternate A. stretching u. and d.	As. upward—*bend!* Right A. upward, left downward—*stretch!* As.—*change!* 1, 2. *Change!* 1, 2. &c. *Attention!* 1, 2. (N.B.—For "attention" and "change" return to bend pos. on 1.)	*Fault:* To lean the H. against the up-stretched arm.
Balance.	Wing toe support f. L. raising.	Hips—*firm!* Left F. forward on the toe—*place!* L.—*raise! Lower!* F.—*change! Right!* L.—*raise! Lower!* &c. *Attention!*	*Fault:* To lean back when the leg is raised; to bend the knee of the carrying leg.
Shoulder.	Cross-bend 2 A. flinging and alternate A. flinging.	As. across—*bend!* As.—*fling! Bend!* &c. *Attention!* As. across—*bend!* Left A.—*fling!* As. *change! Change! Change!* As.—*bend! Attention!*	*Fault:* In alternate A. flinging to let the elbow of the bent arm come forward.
Marching.	"Stamp-and-Toes march." (Four steps of each.)	Stamping for 4 steps and 4 steps on the toes forward—*march!* 1, 2, 3, 4; 1, 2, 3, 4. &c., &c. Attention—*halt!* 1, 2. (N.B.—The word "Attention" comes on the first stamp step.)	N.B.—A good march for giving a sense of rhythm. The contrast of the stamping steps should serve to make the toe steps noiseless.
Lateral.	Bend kneeling, T. turning.	Kneel down—*left, right!* As. upward—bend! Slow T. turning—*left! Front! Right! Front!* Stand up—*left, right!*	*Fault:* To lean back; especially during T. turning. See Table 6., Intro. F.
Jumping.	Stride-jump with 2 A. lifting s.	Heels—*raise!* Stride-jump with A. lifting sideways—*begin!* 1, 2; 1, 2; 1, 2, &c. Attention—*halt!* 1, 2, 3. (N.B.—Heels together at 2, sink at 3.)	As. to be lifted as high as shoulders as legs spring apart, and As. down as legs spring together. *Faults:* To raise the As. too high and to raise them slightly forward.
Respiratory.	Reach st. 2 A. parting.	As. forward—*stretch!* 1, 2. A. parting with deep breathing—*one! Two! One! Two! One!* Downward—*two!*	Deep breath to be taken in as the As. go s., and breathing out as they return to reach position. *Faults:* To lean back and poke the head as the arms go s.

TABLE 8.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	(Sitting or standing, hands on ribs.) Slow in-breath (nose). Quick out-breath (mouth).	Slowly through nose breathe—*in !* Quickly through mouth breathe—*out !* *In ! Out !* &c.	
Introductory. C.	Half-wing half-rest close st. Change of As. and F.	Left hand hip firm, and right hand neck—*rest !* F.—*close !* A. and F.—*change !* 1, 2. *Change !* 1, 2. &c. *Attention !* (N.B.—On 1 drop the hands and open the feet, on 2 right hand hips firm, left hand neck rest, and feet close.)	*Faults :* To poke the head and elbows when the hand is behind the head. To finish at attention with the feet too wide open. To prevent this command, "Feet half-way—*close !*"
Introductory. F.	Marking time with knee raising.	Mark—*time !* Left, right ! &c. Knees—*raise !* Left, right ! &c. *Change !* Left, right ! Attention—*halt !* 1, 2.	*Fault :* To move the shoulders.
Introductory. H.	Bend close st. H. bending b. and f.	F. close and As. upward—*bend !* H. backward—*bend ! Raise !* Forward—*bend ! Raise !* &c. *Attention !*	
Heaving.	2 A. stretching f. and s., twice in each direction.	A. stretching forward and sideways, twice in each direction—*one ! Two ! One ! Two ! Three ! Four ! Three ! Four !* As. downward—*stretch !* 1, 2.	
Balance.	Yard curtsey st.	As. sideways lift and heels—*raise !* Knees outward (half-way)—*bend !* Knees—*stretch ! Attention !*	For faults see Table 5, Balance.
Shoulder.	"Signals." i. Alternate A. swinging f.u., s.d. (count 1, 2, 3, 4). Later : ii. Alternate A. swinging f.u., f.d. : or, iii. Alternate A. swinging s.u., s.d., changing As. simultaneously.	i. Alternate A. swinging forward, upward, sinking sideways, downward. Left arm—*one ! Two !* Right arm—*three ! Four !*—Repeat—*one ! Two ! Three ! Four !* ii. Alternate A. swinging forward, upward, left arm—*swing !* Arms—*change !* &c. *Attention !*	*Faults :* To have the arms slightly bent ; to swing them somewhat outward instead of straight forward ; to lean the head against the arm which is up, instead of bringing the arm close to the head. (See Table 6, Shoulder.)
Abdominal.	Wing stride point stoop st.	Hips—*firm !* F. astride—*place !* 1, 2. T. forward—*bend !* Downward—*bend !* Forward—*raise !* Upward—*raise ! Attention !* 1, 2. (N.B.—Hands move on 2.)	*Fault :* To round the back, and not to keep the H. between the arms.
Marching.	Heel and toe polka march.	Heels—*raise.* Heel and toe polka march, left foot—*begin !* Heel, toe ! 1, 2, 3. &c., &c., &c. Attention—*halt !* 1, 2, 3.	Left leg is raised slightly, then put down lightly on heel, legs straight at knee ; the leg is again raised slightly bent and put down lightly on toe, the toe touching the floor at the same spot as the heel. The leg is again raised and put down lightly, for the first step of the polka, for description of which see Table 5, Marching.
Lateral.	Wing walk f., T. bending s.	Hips firm and left F. forward—*place !* T. to the left—*bend ! Raise !* &c. As. and F.—*change !* 1, 2. To the right—*bend !* &c. *Raise ! Attention !*	
Jumping.	Wing curtsey st. jump forward (3 times in succession).	Hips firm and heels—*raise !* Knees outward—*bend !* Three steps forward—*jump !* 1, 2, 3. Knees—*stretch !* Heels—*sink ! Attention !*	The jumps must be very short, and the knees bent all the time, only straightening very slightly for the jumps.
Respiratory.	St. 2 A. turning.	2. A. turning outward with deep breathing—*one ! Two ! One ! Two !* &c.	See Table 2 Respiratory.

TABLE 9.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	* (Sitting or standing, hands on lower ribs.) Slow in-breath (nose). Slow out-breath (mouth), singing ah! oh! or oo.	Breathe—*in!* *Oh!* &c. Breathe—*in!* *Ah!* &c.	Children to copy the teacher. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Introductory. C.	Cross-bend 2 A. flinging.	Arms across—*bend!* As.—*fling!* *Bend!* &c. *Attention!*	
Introductory. F.	Steps f. and b.	A. step forward—*march!* 1, 2. A step backward—*march!* 1, 2. Two (or three) steps forward—*march!* 1, 2. *Halt!* (or, 1, 2, 3, *halt!*)	For more than one step, take steps as in walking, and place the heels together for the halt.
Introductory. H.	Yard stride st. H. turning.	F. astride and A. sideways—*lift!* 1, 2. H. turning—*left!* *Right!* *Front!* *Attention!* 1, 2. (N.B.—Arms move on the second count.)	Class should be warned that the hands are not to move until 2. *Fault:* To let arms gradually drop below the shoulder level.
Heaving.	Bend st. 2 A. stretching u. and d.	Arms upward—*bend!* Arms upward—*stretch!* *Bend!* Downward—*stretch!* *Bend!* &c., &c. *Attention!*	
Balance.	i. Crook half-st. Later: ii. Wing crook half-st. and iii. F. bending in this pos.	i. Left knee upward—*bend!* F.—*change!* 1, 2. &c., &c. *Attention!* ii. Hips firm and left knee upward—*bend!* F.—*change!* 1, 2. &c. iii. F. bending and stretching—*one!* *Two!* F.—*change!* &c.	For faults see Table 6., Balance.
Shoulder.	Bend stoop stride st. (jump), 2 A. stretching s.	As. upward bend and F. astride (with a jump) —*spring!* T. forward—*bend!* A. stretching sideways—*one!* *Two!* T.—*raise!* With a spring—*attention!*	For stoop standing see Table 4., Arch-flexion. *Faults:* To stretch As. too far back, and to keep them below the shoulder level.
Marching.	i. Marching—change to running. ii. Running—change to marching.	i. Forward—*march!* Left, right, &c. Bend the arms for running. Change—*run!* Left, right, &c. ii. (When running, command,) Change—*march!* 1, 2, 3, 4. Left, right! Left, right! &c.	The command "Run" is given on the left foot. Take one more pace with the right, then start running "Change—*march!*" last word comes on right foot. Four more running steps are allowed for the pace to slow down, then marching begins by marking the first step with the left foot.
Lateral.	Bend walk f., T. turning.	As. upward bend and left F. forward—*place!* T. to the left—*turn!* Forward—*turn!* A. and F.—*change!* 1, 2. T. to the right—*turn!* Forward—*turn!* &c. *Attention!*	*Faults:* To keep the weight too much on the back foot.
Jumping.	Wing jump on the spot.	Hips—*firm!* Jump on the spot—*start!* 1, 2, 3!—4, 5. *Repeat!* &c. *Attention!* (N.B.—On 1, heels raise; 2, knees bend; 3, spring (pause for landing with bent knees); 4, knees stretch; 5, heels sink.)	*Faults:* To leap into the air with bent knees. To land without turning the knees out and to lean forward.
Respiratory.	St. 2 A. lifting s.	A. lift sideways with deep breathing—*one!* *Two!* *One!* *Two!* &c.	

TABLE 10.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	Hands on lower ribs (standing). Slow in-breath (nose). Slow out-breath—humming.	Breathe in deeply through the nose—*one!* Hum, keeping the mouth shut—*two! One! Two!*	Give the note for the humming, and signal for it to stop.
Introductory. H.	Bend st. H. turning.	As. upward—*bend!* Slow head turning—*left! Front! Right! Front! Attention!*	
Introductory. F.	Rest close st. Change to wing, &c.	F. close and neck—*rest!* F. open and hips—*firm!* Repeat—*one! Two!* &c.	If the feet are too much open at the finish, command "Feet half-way—*close!*"
Arch-flexion.	Bend stride arch st. and stretch stride point stoop st.	As. upward bend and F. astride—*place!* 1, 2. (Hands move on 2.) Keeping the chest well raised, T. slowly backward—*bend! Raise!* &c., &c. As. upward—*stretch!* T. forward and downward—*bend! Raise!* &c., &c. As. downward stretch and F. together—*place!* 1, 2.	See Photos. Nos. 11 and 10.
Heaving.	2 A. stretching u. and b. twice in each direction.	A. stretching upward and backward twice in each direction—*begin!* 1, 2, 1, 2; 3, 4, 3, 4. *Repeat!* &c. *Attention!* (In one movement.)	*Faults:* In backward stretch to lift the hands too far from the body, producing a faulty position of the shoulder-blade. See Fig. 8.
Balance.	Yard toe support st. b., L. raising.	As. sideways raise and left F. backward on the toe—*place!* L.—*raise! Lower!* &c. *Attention!* (Later, A. and F.—*change! Right!* L.—*raise!* &c. *Attention!*)	*Fault:* Not to stretch the body up enough. See Figs. 20 and 23.
Shoulder.	St. (and later walk f. st.), 2 A. swimming.	For swimming, A. forward—*lift!* As. swimming—*one! Two! Three!* &c. *Attention!* (Later, for swimming, A. forward lift and left F. forward—*place!* &c., &c.) The movements at 1 and 3 are vigorous and the commands sharp; but at 2 the movement should be as relaxed as possible and the command quiet. Photos. Nos. 20, 21, 22.	The starting position for swimming is like "reach," except that the palms face the floor and that the hands and index fingers touch one another. At "One" sweep the arms back to yard pos., but keep the palms facing backwards. At "Two" draw the elbows into the sides and place the hands as in the starting pos. At "Three" return to the starting pos. by thrusting the arms forward.
Marching.	"Spring step" March.	Heels—*raise!* Spring-march—*start!* Left, right, &c. Attention—*halt!* 1, 2, 3, 4 (or when on the march, command, Spring-march—*change!* Left, right! &c. Change—*march!*) The word start (or change) is given on the left foot. One more step is taken with the right foot, and then as the left foot strikes the ground the right leg is raised forward with straight knee. As the right foot strikes the left leg is raised forward, &c.	The time is "quick-march" time—one step to each beat. The body should lean back a little.
Lateral.	Half-wing half-rest stride, st. T. bending s.	Right hand neck-rest, left hand hips firm and F. astride—*place!* 1, 2. T. to the left—*bend! Raise!* &c. As.—*change!* T. to the right—*bend! Raise!* &c. *Attention!* 1, 2.	*Fault:* To move the hands before 2. To bend forward instead of straight to the side.
Jumping.	Wing close st. jump f.	F. close and hips—*firm!* Heels—*raise!* Forward—*jump!* 1, 2, 1, 2. 1, 2. &c. Attention—*halt!* 1, 2, 3.	N.B.—The numbers 1 and 2 denote a jump each, following in quick succession. At 3, for the halt, the heels are lowered gently to the ground.
Respiratory.	St. 2 A. turning o.	A. turning outward with deep breathing—*one! Two! One! Two!*	

TABLE 11.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	Standing (hands on lower ribs). Quick in-breath (nose), "sniffing." Slow out-breath (mouth).	Take in a quick breath through the nose—*one!* Breathe out slowly through the mouth—*two! One! Two!*	See that the breath is not too rapid to be deep.
Introductory. C.	Rest st., wing st., bend st., &c.	Neck—*rest!* Hips—*firm!* As. upward—*bend!* &c., &c. *Attention!*	
Introductory. F.	Alternate toe raising (4 times), followed by 2 heel raising (twice).	Alternate toe raising 4 times, beginning with the left F., followed by heel raising twice—*start!* 1, 2, 3, 4 (for toe raising); 5, 6, 7, 8 (for heel raising). *Repeat!* 1, 2, 3, 4; 5, 6, 7, 8.	N.B.—A good exercise for warming the feet. The heels must be lowered gently, at 6 and 8.
Arch-flexion.	Bend stride stoop st. change to arch and stoop st.	As. upward bend and F. astride—*place!* 1, 2. T. forward—*bend! Raise!* Backward—*bend! Raise!* Forward—*bend! Raise!* &c. *Attention!* 1, 2. (Hands move on 2.)	
Heaving.	2 A. stretching u. and d., followed by s. and d.	A. stretching upward and downward, followed by sideways and downward, counting to 8—*begin!* 1, 2, 3, 4, 5, 6, 7, 8. *Repeat!* &c.	*Faults:* To make mistakes in the directions, through inattention or inability to memorise.
Balance.	Reach curtsey st.	As. forward lift and heels—*raise!* Knees outward (half-way)—*bend!* Knees—*stretch! Attention!*	
Shoulder.	Yard walk f. st. 2 A. turning.	As. sideways stretch and left F. forward—*place!* 1, 2. Palm (or arm) turning—*one! Two! One! Two! Attention!* 1, 2. (N.B.—F. moves on 2.)	*Fault:* Not to move the foot far enough forward, and not to put the weight out over the foot.
Abdominal.	Running on the spot with knee raising (wing).	Hips—*firm!* Running on the spot—*begin!* 1, 2, 1, 2, 1, 2. &c. Knees—*raise!* 1, 2, 1, 2, 1, 2. &c. Change—*run!* 1, 2, 1, 2. &c. Attention—*halt!* 1, 2, 3, 4.	
Marching.	Counter marching.	Arrange class marching in double file. Command: Down centre—*march!* Divide—*march!* (One line goes to the left, the other to the right.) Centre in double file—*march!* First 2 to left, second 2 to right—*march!* Down the centre in fours—*march!* Divide—*march!* Centre in twos—*march!*	*Fault:* For the lines to divide before reaching the end of the centre line.
Lateral.	Bend turn kneel pos. 2 A. stretching s.	Kneel down—*left, right!* As. upward—*bend!* T. to the left—*turn!* As. sideways—*stretch! Bend! Stretch! Bend!* Forward—*turn!* T. to right—*turn!* As.—*stretch! Bend! Stretch! Bend!* Forward—*turn!* Attention—*left, right!*	For "Attention," the left knee is bent up and the hands are placed on it at the word "left." The class springs into position by pressing the hands on the knee at "right."
Jumping.	Wing jump on the spot with facings.	Hips—*firm!* Jump on the spot—*start!* 1, 2, 3!—4, 5. The same facing to the left at 3—*start!* 1, 2, 3!—4, 5. &c. *Attention!*	A quarter circle is turned "in the air," during the jump.
Respiratory.	St. 2 A. lifting s.	A. lifting to the shoulder line with deep breathing—*one! Two! One! Two!*	

TABLE 12.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. R.	Standing (hands on lower ribs). Slow in-breath (nose). Slow out-breath, saying "H'sh."	Breathe in through the nose—*one!* Breathe out, saying "H'sh"—*two! One! Two!*	
Introductory. C.	2 A. stretching u., s. and d.	As. upward—*bend!* Upward—*stretch! Bend!* Sideways—*stretch! Bend!* &c. *Attention!*	
Introductory. F.	Steps sideways.	A step to the left—*march!* 1, 2. (At 1 take out a full step to the left with the toe pointed, at 2 close the heels, marking the time.) &c., &c.	*Fault:* To take the step a little outward and not straight to the side.
Arch-flexion.	i. Bend close arch st. ii. Stretch stride point stoop st.	i. F. close and As. upward—*bend!* Keeping the chest well up, T. backward—*bend! Raise!* &c., &c. *Attention!* ii. As. upward stretch and F. astride—*place!* 1, 2. T. forward and downward—*bend! Raise!* &c., &c. *Attention!* 1, 2.	ii. Bend the As. and move the left F. to the side at 1; stretch the As. and move the right F. at 2.
Heaving.	"Punching" exercise. Bend st. alternate A. stretching f. with closed fist.	As. upward—*bend!* Fingers—*close!* Keeping the fist clenched, left A. forward—*stretch!* As.—*change! Change! Change!* As.—*bend! Attention!*	
Balance.	Yard toe support st. f., L. circling to toe support b.	As. sideways lift and left F. forward on the toe—*place!* L. circling to backward on the toe and forward again—*one! Two!* Repeat—*one! Two!* As. and F.—*change!* 1, 2. L. circling—*one! Two!* &c. *Attention!*	The movement takes place entirely in the hip joint. *Fault:* To let the T. sway forward as the leg goes backward and vice versâ, instead of remaining erect.
Shoulder.	Cross-bend stoop st. 2 A. flinging. (Later, alternate A. flinging with H. turning.)	As. across—*bend!* T. forward—*bend!* As.—*fling! Bend! Fling! Bend!* T.—*raise! Attention!* (Later, alternate A. flinging with H. turning—*left! Right! Left! Right!* A.—*bend!* T.—*raise! Attention!*)	*Fault:* To rise up from the stoop position during A. flinging.
Marching.	Wing polka march with first step high.	Hips firm and heels—*raise!* Polka march with first step high—*begin!* Left, 2, 3; right, 2, 3. &c., &c. *Halt!* 2, 3, 4.	To be executed as polka march (see Table 5), except that during the hop off the right foot the left leg is raised forward with a straight knee as in "Spring-march."
Lateral.	Half-wing half-rest close st. T. bending s.	Feet close, right hand neck-rest, and left hand hips—*firm!* T. to the left—*bend! Raise! Bend! Raise!* As.—*change!* To the right—*bend! Raise! Bend! Raise! Attention!*	
Jumping.	Wing stride jump (moving forward 4 steps and backward 4 steps).	Hips—*firm!* Stride jump, moving forward 4 steps and back 4 steps. Heels—*raise! Begin!* 1, 2, 3, 4, 5, 6, 7, *Back!* 1, 2, 3, 4, 5, 6, 7. *Halt!* (N.B.—Say the work "back" as the feet come together from the last forward jump.)	*Fault:* To lose the proper relative distances between the scholars and ranks.
Respiratory.	Reach st. 2 A. parting.	As. forward to the shoulder line—*lift!* A. parting with deep breathing—*one! Two! One! Two!* &c. *One!* Lowering the arms—*two!*	

TABLE 13.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. C.	i. Cross-bend walk f. st. Change of As. and F. ii. St. H. bending f.	i. As. across bend and left F. forward—*place !* As. and F.—*change !* 1, 2. *Change !* 1, 2. &c. *Attention !* ii. H. forward—*bend !* Upward—*stretch ! Bend ! Stretch !*	
Introductory. F.	i. Rest close pos. ii. Facing to left and right.	i. F. close and neck—*rest ! Attention !* Repeat—*one ! Two !* ii. Face to the left—*one ! Two !* Face to the right—*one ! Two !* &c.	ii. For description see page 31. To be done in two distinct movements.
Introductory. R.	* Sitting or standing. Slow in-breath (nose). Slow out-breath, singing oo ! oh ! ah !	Take in a deep breath through the nose and breathe out slowly, saying oo ! oh ! ah ! Breathe—*in !* Breathe—*out !* Again—*in ! Out !*	The Teacher must give the note for the vowels, and signal for each one to cease. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Arch-flexion.	Bend stride arch st. Change to stoop and arch.	As. upward bend and F. astride—*place !* 1, 2. T. backward—*bend ! Raise !* T. forward—*bend ! Raise !* Backward—*bend ! Raise ! Attention !* 1, 2. (Hands move on 2.)	See that the chest is well arched in both the backward and forward movements.
Heaving.	Bend st. 2 A. stretching f,u,s, and b.	As. upward—*bend !* A. stretching forward, upward, sideways, and backward—*start !* 1, 2, 3, 4, 5, 6, 7, 8. *Repeat !*—1, 2, 3, 4, 5, 6, 7, 8. *Attention !*	
Balance.	Wing curtsey sitting. (Later with H. turning.)	Hips—*firm !* Heels—*raise !* Knees outward (all the way)—*bend ! Stretch !* Heels—*sink ! Raise ! Bend ! Stretch ! Sink ! Attention !* (Later, when in the position, command, H. turning—*left ! Right ! Front !*)	*Faults :* Not to have the knees turned outward enough, and to lean forward. See Fig. 11.
Shoulder.	i. 2 A swinging f.u., sinking s.d. ii. Ditto with heel raising ; or iii. Alternate ditto (no heel raising).	i. A. swinging forward, upward, sinking sideways—*swing ! Lower ! Swing ! Lower !* ii. The same with heel raising—*swing ! Lower ! Swing ! Lower !* iii. Alternate A. swinging forward, upward, sinking sideways. Left arm—*swing ! Lower !* Right arm—*swing ! Lower !* &c.	*Faults :* To poke the waist, and in iii. to sway the body away from the arm, and to lean the head against it.
Marching.	Wing slow march with L. raising.	Hips—*firm !* Slow march with L. raising forward—*begin !* left, right, &c. Attention—*halt !* 1, 2. (N.B.—As the left F. strikes the ground the right is raised. Say "Attention—*halt !*" while the left F. is raised. On 1 the left foot strikes, and at 2 heels together.)	*Faults :* To bend the knee of the carrying leg, and poke the head.
Lateral.	Half-wing, half-rest, close turn st.	F. close, right hand neck-rest and left hand hips—*firm !* T. to left—*turn !* Forward—*turn !* Left—*turn !* Forward—*turn !* As.—*change !* T. to right—*turn !* Forward—*turn !* &c. *Attention !*	
Jumping.	Wing jump f. and b.	Hips—*firm !* Heels—*raise !* Knees—*bend !* Forward—*jump ! Stretch ! Sink ! Repeat !*—1, 2, 3 !—4, 5. (Similar command for backward.)	The spring is at 3 !
Respiratory.	St. 2 A. lifting s.	A. lifting to shoulder level with deep breathing—*one ! Two !* Repeat—*one ! Two !*	

TABLE 14.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Cross-bend close st. 2 A. flinging with F. opening. ii. Preparation for jump.	i. F. close and As. across—*bend !* F. open and As.—*fling ! Repeat !* 1, 2. Half closing the feet—*attention !* ii. Heel raising and knee bending in quick time—*begin !* 1, 2, 3, 4. *Repeat !* 1, 2, 3, 4.	ii. *Fault :* To let the heels bump at 4.
Introductory. C.	i. Wing st. H. bending b. ii. Half-wing, half-rest pos.	i. Hips—*firm !* H. backward—*bend !* Keeping the chin in—*raise ! Bend ! Raise ! Attention !* ii. Right hand hips firm and left hand neck—*rest !* As.—*change !* &c. *Attention !*	
Introductory. R.	* Sitting or standing. Quick in-breath (nose); hold breath while teacher counts 3. Quick out-breath through mouth.	Take in a deep break quickly through the nose, hold the breath while 3 is counted, and breathe out quickly through the mouth. Breathe—*in !* 1, 2, 3. Breathe—*out ! In !* 1, 2, 3. *Out !*	N.B.—Describe the exercise before giving the command. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Arch-flexion.	Bend walk f. stoop stand. Change to arch and stoop stand.	As. upward bend and the left F. forward—*place !* T. forward—*bend ! Raise !* Backward—*bend ! Raise !* Forward—*bend ! Raise !* As. and F.—*change !* 1, 2. (Same commands repeated.) *Attention !*	
Heaving.	St. 2 A. stretching s. and u., twice in each direction.	A stretching sideways and upward, twice in each direction—*start !* 1, 2, 1, 2, 3, 4, 3, 4, *Repeat !* 1, 2, 1, 2, 3, 4, 3, 4. *Attention !* 1, 2.	*Faults :* To make mistakes in direction.
Balance.	Wing crook half-st. Change to toe-support b. and crook half-st.	Hips—*firm !* Left knee upward—*bend !* Backward on the toe—*place !* Forward—*bend !* F.—*change ! Right !* Backward on the toe—*place !* Forward—*bend !* &c. *Attention !*	N.B.—The T. must be upright and motionless throughout, and the leg movement smoothly done from the hip joint.
Shoulder.	Reach stride st. (jump). 2 A. flinging s.	As. forward lift and F. astride by jumping—*spring !* A. flinging sideways—*one ! Two !* Repeat—*one ! Two !* &c. By jumping—*Attention !*	N.B.—Palms of the hands face the floor in sideways position.
Marching.	Heel and toe polka march.	Hips—*firm !* Heel and toe polka march with the left foot—*start !* Heel, toe. 1, 2, 3. Heel, toe. 1, 2, 3, &c. Attention—*halt !* 1, 2, 3, 4. (N.B.—For the halt, 1, 2, 3, is for the last polka step, and at 4 the heels come together.)	At the word "start" hop on the left foot, with the heel of the right foot touching the ground just in front of the left. Hop again on the left, pointing toe of right foot to ground; then polka with right foot. Repeat hopping on right.
Lateral.	Wing stride turn st. T. bending s.	Hips firm and F. astride—*place !* 1, 2. T. to left—*turn !* To left—*bend ! Raise !* Forward and to the right—*turn !* To right—*bend ! Raise !* Forward—*turn ! Attention !* 1, 2.	N.B.—Hands move on 2.
Jumping.	Jump on the spot with 2 A. lifting s.	Jump on the spot with A. lifting to the shoulder line—*start !* 1, 2, 3 !—4, 5. Repeat—1, 2, 3 !—4, 5.	The arms are lifted at 3 and lowered at 4. *Fault :* To raise the arms above the shoulder level.
Respiratory.	St. 2 A. turning.	A. turning outward with deep breathing—*one ! Two ! One ! Two !*	

TABLE 15.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Stretch stride st. ii. Facings.	i. As. upward stretch and F. astride—*place !* 1, 2. Downward and F. together—*place !* 1, 2. Upward and F. astride—*place !* &c., &c. ii. To the left—*face !* 1, 2. To the right—*face !* 1, 2.	i. At 1 the left foot moves sideways and the arms are bent; at 2 the right foot moves and the arms are stretched. ii. N.B.—The two movements of the facing to be done without pause between.
C.	Bend close st. H. bending f. and b.	F. close and As. upward—bend ! H. forward—*bend !* Upward—*stretch !* Backward—*bend ! Stretch ! Forward—bend ! Stretch !* &c. *Attention !*	
R.	Sitting or standing. Slow in-breath (nose). Slow out-breath, saying "H'sh."	Breathe in slowly through the nose, and breathe out, saying "H'sh." Breathe—*in !* Breathe—*out !* Repeat—*one ! Two !*	
Arch-flexion.	Bend walk f. arch st. Change to stoop and arch.	As. upward bend and left F. forward—*place !* T. backward—*bend !* Forward—*bend !* Backward—*bend ! Raise !* As. and F.—*change !* 1, 2. Backward—*bend !* &c.	The change from the arch to stoop must be evenly and slowly done, without stopping in the upright position.
Heaving.	"Punching." Bend st. alternate A. stretching f. (closed fist), with reverse T. turning.	With closed fist As. upward—*bend !* T. to right turn and left arm forward—*stretch !* T. and As.—*change ! Change ! Change !* A.—*bend ! Attention !* Or later: As. *bend !* Punching exercise—*begin ! Left ! Right !* &c. *Bend ! Attention !*	
Balance.	Yard (palms up) toe support st. s. Change to toe support b.	As. sideways raise, with the palms up and left F. sideways on toe—*place !* Lifting the leg, backward on the toe—*place !* Sideways—*place !* As. and F.—*change !* 1, 2. Backward—*place !* Sideways—*place ! Attention !*	N.B.—The trunk must be held erect throughout the movement, which is from the hip. See Figs. 19 and 20.
Shoulder.	Cross-bend curtsey st. 2 A. flinging.	As. across bend and heels—*raise !* Knees (half-way) outward—*bend !* As. sideways—*fling ! Bend ! Fling ! Bend !* Knees—*stretch ! Attention !*	
Marching.	Wing hop march (F. in front).	Hips—*firm !* Crossing F. in front, hop march—*begin !* Left hop ! Right hop ! Left hop ! Right hop ! Attention—*halt !* 1, 2. (N.B.—The words "Attention—*halt !*" come on the left beats; for 1 the right foot takes another step, and at 2 heels together.)	The knee of the raised leg must be well turned outward and the toe pointed.
Lateral.	Half-wing half-rest stride st. T. bending s., with breathing.	Right hand neck rest, left hand hip firm, and F. astride—*place !* 1, 2. Breathing in, T. to left—*bend !* Breathing out—*raise !* As.—*change !* Repeat to right. *Attention !* 1, 2. (Hands move on 2.)	N.B.—The right lung is used most in bending to the left, and vice versâ. The ribs must be arched, or the movement loses value. See page 114, "Execution."
Jumping.	Wing jump s.	Hips—*firm !* Jumping sideways, To the left—*spring !* 1, 2, 3 !—4, 5. To the right—*spring !* 1, 2, 3 !—4, 5. &c.	N.B.—The spring comes at 3; the pause before 4 is for the landing.
Respiratory.	Three deep breaths, free.	Breathe—*in !* Breathe—*out !* Again—*one ! Two ! One ! Two !* &c.	

No.			
			COMMENTS.
Introductory. F.	Bend st. 2 A. stretching s., with F. placing f.	As. upward—*bend !* As. sideways stretch, and left F. forward—*place !* As. and F.—*change !* 1, 2. &c. In one time—*attention !* (Later : As. upward—*bend !* A. stretching sideways, and F. placing forward, left foot—*begin !* 1, 2, 3, 4. *Repeat !*—1, 2, 3, 4. *Attention !*)	For "attention" the arms are dropped straight to the side as the foot returns to position. *Fault :* (In the later movement) to continue the exercise without waiting for fresh commands.
Introductory. C.	i. H. bending f. ii. Half-wing half-rest pos.	i. H. forward—*bend !* Upward—*stretch ! Bend ! Stretch !* ii. Left hand neck rest, right hand hips—*firm !* As.—*change ! Change ! Change ! Attention !*	
Introductory. R.	Sitting or standing. Slow in-breath (nose). Slow out-breath, "humming."	Breathe in slowly through the nose—*one !* Humming—*two !* Repeat—*one ! Two !*	The teacher should give the note for the "humming."
Arch-flexion.	Bend close arch st. Change to stoop and arch.	F. close and As. upward—*bend !* T. backward—*bend ! Raise !* Forward—*bend ! Raise !* Backward—*bend ! Raise ! Attention !* (Later : T. backward—*bend !* Forward—*bend !* Backward—*bend ! Raise ! Attention !*)	Compare Table 15, Arch-flexion.
Heaving.	i. Bend st. alternate A. stretching u. and d. ii. 2 A. stretching with hand closing.	i. As. upward—*bend !* Left A. upward, right A. downward—*stretch !* As—*change !* 1, 2. *Change !* 1, 2. As.—*bend ! Attention !* ii. As. upward—*stretch !* 1, 2. Hands—*close ! Open !* Sideways—*stretch !* 1, 2. Hands—*close ! Open !* Downward—*stretch !* 1, 2.	
Balance.	i. Wing st. L. raising b. ii. Bend walk f. toe st. H. turning.	i. Hips—*firm !* Left backward—*raise ! Change ! Right ! Change ! Left ! Attention !* ii. As. upward bend and the left F. forward—*place !* Heels—*raise !* H. turning—*left ! Right ! Front !* Heels—*lower !* As. and F. *change !* 1, 2. &c., &c. *Attention !*	i. At word "Change" heels come together ; at "Right" the right leg is raised. *Fault :* Not to wait for command "Right" or "Left." ii. *Fault :* Not to keep high enough on the toes.
Shoulder.	Reach stoop st. 2 A. swimming.	As. forward for swimming—*lift !* T. forward—*bend !* A. swimming—*one ! Two ! Three !* Repeat—*one ! Two ! Three !* &c. *Raise ! Attention !*	*Fault :* To raise the trunk when the arms move sideways. For description see Table 10, Shoulder, and Photos. Nos. 20, 21, 22.
Marching.	Marching with knee raising.	Forward—*march !* Knee raising—*begin !* Left, right ! &c. Change—*march !* Left, right ! &c.	"Begin" is given on left beat, one more step is taken with the right foot, and then the left knee is raised into crook pos. before the foot strikes the ground. The marching may be given slowly at first.
Lateral.	"Windmill." Yard stride st. T. bending s.	As. sideways stretch and F. sideways—*place !* 1, 2. T. to the left—*bend ! Raise !* To right—*bend ! Raise ! Attention !* 1, 2. (N.B.—Yard stride st. is executed similarly to stretch stride st. See Table 15, Intro: F.).	*Faults :* Not to keep the arms at right angles to the trunk, and to bend forward instead of straight to the side.
Jumping.	Wing stride-jump with facing 5 times.	Hips—*firm !* Stride jump with facings to left, taking the first and last jumps to the front, Heels—*raise ! Begin !* 1, 2. 1, 2, 1, 2. 1, 2. 1, 2. Heels—*sink ! Attention !*	
Respiratory.	St. 2 A. turning.	A. turning outward with deep breathing—*one ! Two !* Repeat—*one ! Two !*	

TABLE 17.	Movements.	Commands.	Comments.
Introductory. F.	i. Steps f. and b. ii. Wing preparation for jump.	i. A step forward—*march!* 1, 2. A step backward—*march!* 1, 2. &c. ii. Hips—*firm!* Quick heel raising and knee bending—*begin!* 1, 2, 3. 4. *Repeat!* 1, 2, 3, 4. *Attention!*	*Fault:* ii. To let heels bump at 4.
Introductory. C.	St. H. bending b. and f.	H. backward—*bend!* *Raise!* Forward—*bend!* *Raise!* &c.	
Introductory. R.	* Slow in-breath (nose). Hold the breath while the teacher counts 3. Out-breath, whispering "Ha! ha!"	Breathe—*in!* 1, 2, 3. Breathe—*out!* &c.	Explain the exercise before giving the commands. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Arch-flexion.	i. Cross-bend stride arch st. ii. Stretch stride point stoop st.	i. As. across bend and F. sideways—*place!* 1, 2. T. backward—*bend!* *Raise!* *Bend!* *Raise!* &c. *Attention!* (Hands move on 2.) ii. As. upward stretch and F. sideways—*place!* 1, 2. T. forward, downward—*bend!* *Raise!* &c. *Attention!* 1, 2.	ii. Bend the As. and move left foot at 1; stretch the As. and move right foot at 2.
Heaving.	2 A. stretching u, s, and b., with steps f. and b.	As. upward stretch and a step forward—*march!* 1, 2. Sideways stretch and a step backward—*march!* 1, 2. &c. Downward stretch and a step forward—*march!* 1, 2.	N.B.—Bend the As. as the left F. is placed forward; stretch them as the heels come together. &c., &c.
Balance.	Rest crook half-st. (Later, F. bending and stretching in this pos.)	Neck—*rest!* Left knee upward—*bend!* F.—*change!* *Right!* *Change!* *Left!* &c. *Attention!* (Later: When in crook pos., command: F. bending and stretching—*one!* *Two!* Repeat—*one!* *Two!*)	*Faults:* To bend the knee of the carrying leg and lean backward.
Shoulder.	"Signposts." Bend stoop stride st. alternate A. stretching s., with H. turning.	As. upward bend and F. astride with a jump—*spring!* T. forward—*bend!* Alternate A. stretching sideways with H. turning—*Left!* *Right!* &c. As.—*bend!* T.—*raise!* With a jump—*attention!*	N.B.—The H. is turned to the front with the final A. bending. *Fault:* To raise the T. when stretching the As.
Marching.	Hop march (foot behind).	Hop march with F. going behind, left foot—*begin!* Left hop! Right hop! &c. Attention—*halt!* 1, 2. (Or, when on the march command, Hop march—*change!* Left hop! Right hop! &c. Left hop! Change—*march!* Left, right. &c.)	For description see Table 4. N.B.—In changing on the march the word "Change" comes on the left beat. One more step is taken with the right F., then start, "Left hop! Right hop!" &c. To return to ordinary marching, the words "Change march" come on the right beats, and the first marching step is with left F.
Lateral.	Half-wing, half-rest, walk f., T. turning and reverse turning.	Right hand neck rest, left hand hip firm, and left F. forward—*place!* T. to the left—*turn!* Forward—*turn!* To the right—*turn!* Forward—*turn!* *Attention!* Left hand neck rest, right hand hip firm, and right F. forward—*place!* &c., &c.	*Fault:* Not to keep half the weight on the front foot.
Jumping.	Jump f. with 2 A. swinging f.	Jumping forward with A. swinging forward to the shoulder level—*spring!* 1, 2, 3!—4, 5. Again—*spring!* 1, 2, 3!—4, 5.	At 3 the arms swing forward and return to position as the landing occurs. At 4 stretch the knees, and at 5 lower the heels.
Respiratory.	St. 2 A. lifting s.	A. lifting sideways with deep breathing—*one!* *Two!* *One!* *Two!*	

TABLE 18.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Bend 2 A. stretching f. with F. placing f.	As. upward—*bend !* As. forward stretch and left F. forward—*place !* As. and F.—*change ! 1, 2. Change ! 1, 2.* &c. *Attention !* Later: As. upward—*bend !* A. stretching forward and F. placing forward (once with each foot). Left F.—*begin ! 1, 2, 3, 4. Repeat !*—1, 2, 3, 4. *Attention !*	*Fault :* (In later movement) not to wait for "Repeat."
Introductory.	ii. Facings about.	ii. To the left-about—*face ! 1, 2.* Right-about—*face ! 1, 2.* &c.	ii. For description see page 32.
Introductory. C.	St. H. bending f. and b.	H. forward—*bend ! Raise !* H. backward—*bend ! Raise !* &c.	
Introductory. R.	*Sitting or standing. Slow in-breath (nose); hold breath while the teacher counts 3. Slow out-breath, singing oo ! oh ! ah !	Breathe—*in ! 1, 2, 3.* Breathe—*out ! In ! 1, 2, 3. Out !*	Explain the exercise before giving the command, and give the note for the vowels. *From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Arch-flexion.	Yard stride, stoop st. Change to arch and stoop st.	As. sideways stretch and F. sideways—*place ! 1, 2.* T. forward—*bend !* Slowly backward—*bend !* Forward—*bend ! Raise ! Attention ! 1, 2.*	*Fault :* To let arms fall below the shoulder level.
Heaving.	Bend st. alternate A. stretching s. and d., with H. turning ¼ to side A.	As. upward—*bend !* Right A. downward stretch and left A. sideways (with H. turning)—*sretch !* As.—*change ! 1, 2. Change ! 1, 2.* In one time—*attention !*	The head is turned forward at 1, to the side at 2. For attention the A. is lowered and the head turned forward.
Balance.	Wing toe support st. s., L. raising.	Hips firm and the left F. sideways on the toe—*place !* Leg—*raise ! Sink ! Raise ! Sink !* F.—*change ! 1, 2.* Leg—*raise ! Sink !* &c. *Attention !*	At "Sink !" the foot is placed sideways on the toe again.
Shoulder.	Close st. 2 A. turning with 2 heel raising.	F.—*close !* A. turning and heel raising—*one ! Two !* &c. *Attention !*	*Fault :* Not to rise high on the toes. To open the feet too much at "Attention."
Abdominal.	Wing fall kneel pos.	Kneel—*down !* Hips—*firm !* From the knees (with a straight back), backward—*fall ! Rise ! Fall ! Rise !* &c. *Attention !*	*Fault :* To hold the breath. For execution of kneeling pos., see Table 6, Foot ii. and page 25.
Marching.	Skipping step march.	Forward—*march !* Left, right, &c. Skipping march—*change !* Left, right, &c. Change—*march !*	For description see Table 3, Marching.
Lateral.	Cross-bend walk f., turn st. 2 A. flinging.	As. across bend and left foot forward—*place !* T. to left—*turn !* As.—*fling ! Bend ! Fling ! Bend !* Forward—*turn !* As. and F.—*change ! 1, 2.* &c. *Attention !*	*Fault :* To turn the head more than the body.
Jumping.	Wing double jump on the spot.	Hips—*firm !* Double jump on the spot (without a fresh start)—*spring ! 1, 2, 3 !*—4 !—5, 6. Again—*spring ! 1, 2, 3 !*—4 !—5, 6. &c.	The two springs come on 3 and 4, and enough pause should come after each of them to allow for landing.
Respiratory.	Reach st. 2 A. parting.	As. forward to the shoulder line—*lift !* A. parting with deep breathing—*one ! Two ! One ! Two !* &c. *One !* Lowering the As.—*two !*	

TABLE 19.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Half-wing half-rest close st.	i. F. close, right hand neck rest, and left hand hips—*firm !* As. and F.—*change !* 1, 2. *Change !* 1, 2. *Attention !* Or, As. change and F.—*open !* Change and F.—*close !* &c., &c. *Attention !*	i. At "Change" open the feet and drop both hands.
	ii. Wing stride preparation for jump.	ii. Hips firm and F. astride—*place !* 1, 2. Quick heel raising and knee bending—*begin !* 1, 2, 3, 4. *Repeat !* &c. *Attention !* 1, 2.	ii. (N.B.—Hands move on 2.)
C.	H. bending f. and b.	H. forward—*bend ! Raise !* Backward—*bend ! Raise !* &c.	
R.	Sitting or standing. Slow in-breath (nose); hold breath while the teacher counts 3. Slow out-breath, saying A. B. C.	Breathe—*in !* 1, 2, 3. *Out ! In !* 1, 2, 3. *Out !* &c.	Give the note for A. B. C., and signal for the termination of each letter.
Arch-flexion.	i. Cross-bend walk f., arch st.	i. As. across bend and left F. forward—*place !* T. backward—*bend ! Raise ! Bend ! Raise !* As. and F.—*change !* 1, 2. T.—*bend ! Raise !* &c. *Attention !*	
	ii. Stretch stride point stoop st.	ii. As. upward stretch and F. astride—*place !* 1, 2. T. forward downward—*bend ! Raise !* &c. *Attention !* 1, 2.	ii. See Table 17, Arch-flexion ii.
Heaving.	2 A. stretching (not f.), twice in each direction.	A. stretching upward, sideways, and downward, twice in each direction—*start !* 1, 2, 1, 2. 3, 4, 3, 4. 5, 6, 5, 6.	*Fault :* Inattention as to the directions.
Balance.	Wing curtsey st. alternate A. stretching s. with H. turning.	Hips firm and heels—*raise !* Knees outward (half-way)—*bend !* Left A. sideways with H. turning—*stretch !* As. and H.—*change ! Change ! Change !* Hips—*firm !* Knees—*stretch ! Attention !*	N.B.—Stretch the A. in one movement from wing to yard. *Fault :* To lean forward over the knees, or turn the knees forward.
Shoulder.	Reach stoop stride st. 2 A. flinging s.	As. forward lift and F. astride with a jump—*spring !* T. forward—*bend !* A. flinging sideways—*one ! Two !* &c. T.—*raise !* With a jump—*attention !*	The palms should face the floor when the arms are sideways, but the palms may be turned upwards to give variety and to make the movement harder. In this case command: A. flinging sideways with the palms up—one ! &c.
Marching.	Slow march with L. raising.	See Table 13. Or, on the march, command, "Slow march, with L. raising—*change !* Left, right ! &c. Change—*march !* Left, right ! &c. (Time, two beats to a step.)	In changing on the march, the word "Change !" is given on the left beat, one more pace is taken with the right F., then, as the left strikes the ground the right is raised forward with straight knee. To return to quick march the word "march" comes on the right beat, and the marching begins with the left foot.
Lateral.	"Windmill." Yard stride st. T. bending s.	As. sideways stretch and F. sideways—*place !* 1, 2. T. to left—*bend ! Raise !* To right—*bend ! Raise !* &c. *Attention !* 1, 2.	*Fault :* Not to keep As. at right angles to the trunk, and to bend the body a little forward.
Jumping.	Wing jump f. with facings.	Hips—*firm !* Jump forward, facing to the left—*spring !* 1, 2, 3 !—4, 5. Jump forward, facing to the right—*spring !* 1, 2, 3 !—4, 5.	
Respiratory.	2 A. turning.	A. turning outward with deep breathing—*one ! Two ! One ! Two !*	

TABLE 28.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Bend close st. 2 A. stretching s. with F. opening.	i. F. close and As. upward—*bend !* F. open and As. sideways—*stretch !* Repeat—*one ! Two !* Repeat—*one ! Two ! Attention !* (1 time.)	
Introductory. F.	ii. Half-wing, half-rest, walk f. st. change of As. and F.	ii. Right hand neck rest, left hand hip firm, and left F. forward—*place !* As. and F.—*change !* 1, 2. *Change !* 1, 2. *Attention !*	ii. Drop the hands to the sides and bring the heels together for 1 ; change hands and put the right foot forward for 2.
Introductory. C.	St. H. bending f. and H. turning.	H. forward—*bend !* Upward—*stretch !* Slow H. turning—*left ! Right ! Front !* Forward—*bend ! Stretch !* &c.	
Introductory. R.	Sitting or standing. Slow in-breath (nose) ; hold breath while the teacher counts 3. Slow out-breath, "humming."	Breathe—*in !* 1, 2, 3. Breathe—*out ! In !* 1, 2, 3. *Out !*	Explain the exercise before commanding.
Arch-flexion.	Bend stride, turn arch st. Stretch stride, point stoop st.	As. upward bend and F. astride—*place !* 1, 2. (Hands move on 2.) T. to left—*turn !* Backward—*bend ! Raise !* Forward and to the right—*turn !* Backward—*bend ! Raise !* Forward—*turn !* &c., &c. As. upward—*stretch !* T. forward downward—*bend ! Raise !* &c. *Attention !* 1, 2.	*Fault :* Not to arch the body backward square with the shoulders.
Heaving.	Bend alternate A. stretching u. and d., also b. and f.	Left A. upward stretch and right A. downward—*stretch !* 1, 2. As.—*change !* 1, 2. *Change !* 1, 2. &c. Both As. downward—*stretch !* 1, 2. Left A. forward stretch, right arm backward—*stretch !* 1, 2. &c.	*Fault :* To lean the head towards the upstretched arm, or to turn the body in forward and backward stretching.
Balance.	Wing crook half-st. Change to half-st. f. (Later, with F. bending.)	Hips—*firm !* Left knee upward—*bend !* Forward—*stretch ! Bend ! Stretch ! Bend ! Change ! Right !* Forward—*stretch !* &c., &c. *Attention !* (Later : in each position, command F.—*bend ! Stretch !*)	*Fault :* To bend the knee of the carrying leg when stretching the other knee.
Shoulder.	2 A. swinging f.u., s.d., with a step f. (Later, in chain grasp.)	A. swinging forward-upward, sideways-downward, with a step forward—*one ! Two !* Starting with the right foot—*one ! Two !* (Later *Take hands !* A. swinging forward-upward, with a step forward—*one ! Two !* Right foot—*one ! Two !* &c. *Attention !*)	On "One !" swing the arms forward-upward, and place the left foot forward. On "Two !" swing the arms sideways-downward, and carry the right foot to attention. (Later : The arms swinging in chain grasp is really *outward* upward, *outward* downward.) *Fault :* To lean back from the waist with the upward swing.
Marching.	Toe-march and left-about-march on toes.	Forward—*march !* On the toes—*march !* Left-about—*march !* 1, 2, 3, 4. Change—*march !* &c.	N.B.—"Left-about" is given on left foot ; "march" on the right ; two more steps are taken (count 1, 2). Pivot to left-about (on 3). Take new step with right (on 4). Continue marching, left, right, &c.
Lateral.	Half-wing, half-rest walk f. st. T. bending s.	Right hand neck rest, left hand hip firm, and left F. forward—*place !* T. to left—*bend ! Raise ! Bend ! Raise !* As. and F.—*change !* 1, 2. T. to right—*bend ! Raise !* &c., &c. *Attention !*	N.B.—The T. bending must take place to the side of the advanced foot and lower arm.
Jumping.	Wing stride jump, coming forward 4 steps, back 4 steps.	Hips—*firm !* Stride jump coming forward 4 steps and backward 4 steps, Heels—*raise ! Start !* 1, 2, 3, 4, 5, 6. 7. *Back !* 1, 2, 3, 4, 5, 6, 7. *Halt !*	N.B.—Say "Back !" as the feet come together from the last forward jump.
Respiratory.	St. 2 A. raising s.	As. sideways to the shoulder line with deep breathing—*raise ! Sink ! Raise ! Sink !*	

TABLE 21.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Cross-bend stride st. ii. Rest stride st.	i. As. across bend and F. astride—*place!* 1, 2. *Attention!* 1, 2. ii. Neck rest and F. astride—*place!* 1, 2. *Attention!* 1, 2. (Later: As. across bend and F. astride—*place!* 1, 2. Neck rest and F. together—*place!* 1, 2. &c., &c. *Attention!* 1, 2.)	N.B.—Hands move on 2.
Introductory. C.	Bend st. H. turning and H. bending f. or b.	As. upward—*bend!* Slow H. turning—*left! Front! Right! Front!* H. backward—*bend!* Keeping the chin in—*raise!* &c.	
Introductory. R.	Sitting or standing. Slow in-breath (nose). Slow out-breath, counting 1, 2, 3, 4.	Breathe—*in!* Breathe—*out! One! two! three! four! In! Out!* &c.	The teacher should lead the counting.
Arch-flexion.	i. Bend close, turn arch st. ii. Stretch stride, point stoop st.	i. F. close and As. upward—*bend!* T. to the left—*turn!* Backward—*bend! Raise!* Forward and to the right—*turn!* Backward—*bend! Raise!* Forward—*turn!* &c. *Attention!* ii. See Table 17, Arch-flexion ii.	*Fault:* Not to bend backward square with the shoulders.
Heaving.	St. 2 A. stretching. f. and d. u. and d. s. and d. } counting to 12.	A. stretching forward and downward, upward and downward, sideways and downward, counting to 12—*start!* 1, 2, 3,—12. *Repeat!* 1, 2, 3. &c.	N.B.—This is a good exercise for memory training.
Balance.	Wing half-st. s. (Later, with F. bending.)	Hips—*firm!* Left L. sideways—*raise! Sink!* Right L.—*raise! Sink!* &c. *Attention!* (Later: when in the raised position give F.—*bend! Stretch!*)	N.B.—The hips should be pushed over to the right when the left L. is raised and vice versâ.
Shoulder.	Cross-bend walk f. stoop st. 2 A. flinging.	As. across bend and left F. forward—*place!* T. forward—*bend!* As.—*fling! Bend! Fling! Bend!* T.—*raise!* A. and F.—*change!* 1, 2. &c., &c.	*Fault:* Not to maintain the stoop position throughout the flinging.
Marching.	Running with knee raising for eight steps.	Bend the arms for running and heels—*raise!* Double—*march!* l., r., l., r., &c. For eight steps knees—*raise!* 1, 2, 3, 4, 5, 6, 7. *Change!*	
Lateral.	Half-wing, half-rest, T. bending s.	Right hand neck rest, left hand hip—*firm!* T. to the left—*bend! Raise! Bend! Raise!* As.—*change!* T. to the right—*bend! Raise!* &c. *Attention!*	
Jumping.	Wing dancing step f., with facing. (Five steps with each foot.)	Hips firm and the right F. forward on the toe—*place!* Dancing step, facing by the left—*start!* 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. *Attention!* Hips firm and left F. forward on the toe—*place!* Facing by the right—*repeat!* 1, 2, 3, &c. *Attention!*	N.B.—The first two steps (1 and 2) with left and right foot respectively are done to the front. Facing to the left is done "in the air" before 3 and 4, again before 5 and 6, &c. The 9th and 10th jumps are to the front again, and the halt, like the start, with the right foot on the toe.
Respiratory.	St. 2 A. turning, with heel raising.	A. turning outward with heel raising and deep breathing—*one! Two! One! Two!*	

TABLE 22.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Cross-bend st. 2 A. flinging, with F. placing f.	As. across—*bend !* As. fling and the left F. forward—*place !* As. and F.—*change !* 1, 2. *Change !* 1, 2. *Attention !* (1 time.) (Later : As. across—*bend !* A. flinging and F. placing forward, left F.—*begin !* 1, 2, 3, 4. *Repeat !* 1, 2, 3, 4. *Attention !*)	*Fault :* (In the later movement) to move more than once with each foot. This kind of movement gives practice in "inhibition."
Introductory. C.	St. H. bending s. and b.	H. backward—*bend ! Raise !* To the left—*bend ! Raise !* To the right—*bend ! Raise !* &c., &c.	
Introductory. R.	Sitting or standing. Slow in-breath (nose). Slow out-breath, saying L. M. N.	Breathe—*in ! Out !* L. M. N. *In ! Out !* L. M. N.	N.B.— This exercise, like "Humming." is an introduction to nasal exhalations. Explain the exercise before giving the command, and say the letters with the class, dwelling on each.
Arch-flexion.	Half-wing, half-rest stride arch st. Stretch stride point stoop st.	Right hand neck rest, left hand hips firm, and F. astride—*place !* 1, 2. T. backward—*bend ! Raise ! Bend ! Raise !* &c. In one movement, As. upward—*stretch !* T. forward downward—*bend ! Raise ! Attention !* 1, 2. Repeat with hands changed.	N.B.—Hands move on 2.
Heaving.	2 A. stretching u., with steps.	As. upward stretch and a step forward—*march !* 1, 2. As. upward stretch and a step to the left—*march !* 1, 2. &c.	See Table 17, Heaving.
Balance.	Yard curtsey st. and sitting.	As. sideways lift and heels—*raise !* Knees half-way outward—*bend !* All the way—*bend !* Half-way—*stretch !* All the way—*stretch ! Attention !* Repeat—*one ! Two !* &c., to *six*.	N.B.—This exercise may be varied in repetition by counting to 4. At "One !" lift the arms, raise the heels, and bend the knees, "without getting taller." At "Two !" bend the knees to curtsey sitting. At "Three !" return to curtsey st., and at "Four !" attention.
Shoulder.	Half-reach, half-backward-stretch, stride stoop st. change of As.	As. upward bend and F. sideways—*place !* 1, 2. (Hands move on 2.) T. forward—*bend !* Left A. forward and right A. backward—*stretch !* As.—*change !* 1, 2. &c. As.—*bend !* T.—*raise ! Attention !*	
Marching.	"Spring" march.	Hips—*firm !* Heels—*raise !* Spring march—*start ! Left ! Right !* &c. Attention—*halt !* 1, 2. (Time, one step to a beat. After the word "start !" a step is taken with the left F. while the right is raised forward with straight knee.)	*Fault :* To make the step heavy by allowing the heels to touch the ground. N.B.—Pupils must lean backward to allow the legs to come up well in front. See Table 10, Marching.
Lateral.	i. Rest close turn st.	i. F. close and neck—*rest !* T. to the left—*turn !* Forward—*turn !* To the right—*turn !* Forward—*turn !* &c. *Attention !*	
Lateral.	ii. Wing T. bending s., with breathing.	ii. Hips—*firm !* T. bending sideways with breathing, to the left—*bend ! Raise !* To the right—*bend ! Raise !* &c. *Attention !*	ii. N.B.—Breathe in as the body bends. Breathe out as it is raised. The ribs on the high side are to be well lifted and expanded.
Jumping.	Wing jump f., with a step start.	Hips—*firm !* Jump forward with one step start, with the left F.—*spring !* 1, 2 !—3, 4. Right foot—*spring !* 1, 2 !—3, 4. *Attention !*	At 1 take a step with the left foot; at 2 spring forward another step, landing in curtsey st.; at 3 stretch knees; at 4 lower the heels.
Respiratory.	Three deep breaths—free.	Breathe deeply three times each in your own time—*begin !*	

TABLE 23.	Movements.	Commands.	Comments.
Introductory. F.	St. steps f., b., and s.	A step forward—*march !* 1, 2. A step backward—*march !* 1, 2. A step to the left—*march !* 1, 2. &c., &c.	
Introductory. C.	H. bending f. and b.	H. backward—*bend ! Raise !* Forward—*bend ! Raise !* &c.	
Introductory. R.	Sitting or standing. Slow in-breath (nose). Slow out-breath, "hissing."	Breathe—*in !* Breathe—*out ! In ! Out !* &c.	Explain the exercise before commanding.
Arch-flexion.	Yard walk f., stoop st. Change to arch and stoop st.	As. sideways lift and the left F. forward—*place !* T. forward—*bend !* Slowly backward—*bend !* Forward—*bend ! Raise !* As. and F.—*change !* 1, 2. &c.	The arms are lowered to the sides for the change.
Heaving.	2 A. stretching with facing.	As. upward stretch and to the left—*face !* 1, 2. Downward stretch and to the right—*face !* 1, 2. Sideways stretch and to the left—*face !* 1, 2. &c., &c.	The arms bend with the first part of the facing and stretch as the heels come together. *Fault :* To bend imperfectly.
Balance.	Yard crook half-st. Change to half-st. b.	As. sideways lift and left knee upward—*bend !* L. slowly backward—*stretch !* As. and F.—*change ! Right !* Slowly backward—*stretch !* &c. *Attention !* (In one time.)	For "change" assume the position of attention. For "Right !" bend the right knee upward and raise the arms. *Fault :* Not to keep the T. erect and still. To move the leg rapidly backwards.
Shoulder.	Stretch stride st. 2 A. parting s., with heel raising.	As. forward upward swing and F. astride with a jump—*spring !* A. parting sideways with heel raising—*one ! Two !* Repeat—*one ! Two !* &c. As.—sideways downward, and F. together—*spring !*	*Fault :* Not to keep the arms back and the head up in the parting movement.
Marching.	"Stamp-toes-and-polka" march (4 steps of each).	Hips—*firm !* Stamp-toes-and-polka march, taking 4 steps to each—*start !* 1, 2, 3, 4. 1, 2, 3, 4. *Left !* 2, 3. *Right !* 2. 3. *Left !* 2, 3. *Right !* 2, 3. (Or, more simply, "Left, right," with pause for the 2 and 3 part of the polka.) Attention—*halt !* 1, 2.	"Attention—halt !" should be given on the first two steps of the stamping.
Lateral.	Half-wing, half-bend, T. bending sideways and single A. stretching u.	Left hand hip firm, right A. upward—*bend !* T. to the left—*bend !* Right A. upward—*stretch ! Bend ! Stretch ! Bend !* T.—*raise !* As.—*change !* (One movement.) T. to right—*bend !* Left A. upward—*stretch !* &c. *Attention !*	*Fault :* To stretch the arm forward instead of "well back in line with the ears."
Jumping.	Wing jump f., b., and s.	Hips—*firm !* A jump forward—*spring !* 1, 2, 3 !—4, 5. To the left—*spring !* 1, 2, 3 !—4, 5. Backward—*spring !* 1, 2, 3 !—4, 5. *Attention !*	
Respiratory.	2 A. lifting s.	With deep breathing As. sideways to the shoulder-line—*raise ! Sink ! Raise ! Sink !*	

TABLE 24.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing preparation for jump, with facings.	Hips—*firm!* Quick heel raising and knee bending, followed by facing to the left and counting to 6—*start!* 1, 2, 3, 4, 5, 6. Facing to the right—*repeat!* 1, 2, 3, 4, 5, 6. &c. The same, 4 times in succession to the left—*repeat!* 1, 2, &c. 1, 2, &c., &c. *Attention!*	N.B.—The first four counts are for the heel raising, knee bending, knee stretching, and heel sinking. The fifth and sixth are for the facing. *Fault:* To bump the heels at 4, and not to mark 6 sufficiently.
Introductory. C.	Half-yard, half-wing, H. turn st. Change of As. and H. (H. turns to yard side.)	Left A. sideways raise, H. to the left turn, and right hand hips—*firm!* A. and H. in one time—*change! Change! Change!* &c. In one time—*attention!*	This may be done smartly at first, and more slowly and forcibly later.
Introductory. R.	Sitting or standing. Quick in-breath (nose). Slow out-breath (mouth.) 3 times in rapid succession.	Breathe—*in! Out! In! Out! In! Out!* Repeat after a short rest.	Explain the exercise before commanding.
Arch-flexion.	i. Half-wing, half-rest, walk f. arch st.	i. Right hand neck rest, left hand hip firm, and left F. forward—*place!* T. backward—*bend! Raise! Bend! Raise!* As. and F.—*change!* 1, 2. T. backward—*bend!* &c. *Attention!*	i. N.B.—The low arm should be the same side as advanced foot.
Arch-flexion.	ii. Stretch stride, point stoop st.	ii. As. upward stretch and F. astride—*place!* 1, 2. T. forward downward—*bend! Raise!* &c. *Attention!* 1, 2.	ii. See Table 17, Arch ii.
Heaving.	2 A. stretching with steps f. and b.	As. upward stretch and a step forward—*march!* 1, 2. Sideways stretch and a step backward—*march!* 1, 2. &c.	
Balance.	Yard walk f. toe st. Change of F.	Left F. forward—*place!* As. sideways lift and heels—*raise!* Keeping high on the toes, F.—*change!* 1, 2. *Change!* 1, 2. *Attention!* (*i.e.*, Drop the arms, lower the heels, and take back the foot in one time.)	
Shoulder.	Reach stride, stoop st. 2 A. swimming.	As. forward for swimming and F. astride with a jump—*spring!* T. forward—*bend!* A. swimming—*one! Two! Three!* Repeat—*one! Two! Three!* T.—*raise!* With a spring—*attention!*	See Photos. Nos. 20, 21, 22.
Marching.	Marching with knee raising.	Forward—*march!* Knee raising—*begin!* Left, right! Left, right! &c. Change—*march!* &c.	See March, Table 16.
Lateral.	Half-wing, half-rest, turn st. T. bending s.	Right hand neck rest, left hand hip—*firm!* T. to the left—*turn!* To the left—*bend! Raise!* &c. Forward—*turn!* As.—*change!* To the right—*turn!* To the right—*bend! Raise!* &c. Forward—*turn! Attention!*	
Jumping.	"Star jump." Jump on the spot with 2 A. and 2 L. parting.	With A. and L. lifting sideways, jumping on the spot—*spring!* 1, 2, 3!—4, 5. *Repeat!* 1, 2, 3!—4, 5.	N.B.—At 3 spring in the air, lift the arms to the shoulder line, and separate the legs widely, keeping the knees straight.
Respiratory.	St. 2 A. turning.	With deep breathing turn the hands outward—*one! Two! One! Two!* &c.	

TABLE 25.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Wing F. closing and opening. ii. Steps sideways.	i. Hips—*firm!* Feet—*close! Open! Close! Open! Close!* Opening and closing in one time—*begin! Repeat! Repeat!* ii. A step to the left—*march!* 1, 2. To the right—*march!* 1, 2. &c.	i. N.B.—The feet are opened and closed again very quickly after "begin!" and opened and closed again after "repeat!" similarly. *Fault:* To sway the body. ii. To take the step a little forward instead of straight to the side.
C.	St. H. bending b. and s.	H. backward—*bend! Raise!* To the left—*bend! Raise!* &c.	
R.	* Sitting or standing. Slow in-breath (nose). Slow out-breath, singing oo! oh! ah!	Breathe—*in! Out!* (oo! oh! ah!) *In! Out!*	Give the note for the singing, and signal for the change of vowel. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Arch-flexion.	Half-wing, half-rest, walk f., stoop st. Change to arch and stoop st.	Right hand neck rest, left hand hip firm, and the left F. forward—*place!* T. forward—*bend!* Slowly backward—*bend!* Slowly forward—*bend!* T. —*raise!* As. and F. *change!* 1, 2. T. forward—*bend!* &c.	N.B.—The lower A. is on the side of the advanced F. Class comes to "attention" for the change.
Heaving.	"Punching." Bend (close fists) st. alternate A. stretching f., with reverse T. turn.	With closed fists, As. upward—*bend!* With T. turning to the right, left A. forward—*stretch!* With T. turning, As.—*change! Change! Change!* &c. *Attention!*	N.B.—The H. is kept turned to the front throughout the exercise.
Balance.	Wing crook, half-st. F. placing b. on toe, and stepping b.	Hips firm and left knee upward—*bend!* Backward on the toe—*place!* Change the weight on to the back F., and right knee upward—*bend!* Again—*change! Left! Change! Right!* &c. *Attention!*	*Fault:* Not to keep the T. upright, and not to change the leg smoothly backward. Each position must be maintained until a new command is given.
Shoulder.	Combined A. flinging. 1. As. bend. 4. As. across bend. 2. As. fling b. 5. As. fling s. 3. As. swing f.-u. 6. As. sink.	Combined A. flinging—*one! Two! Three! Four! Five! Six!* Repeat—*one!* &c. (Variation: Repeat with heel raising at 3 and sinking at 4—*one!* &c.)	N.B.—Each position to be maintained until the next number is given. Later: Repeat movement in even rhythm, without counting, keeping time with the leaders.
Marching.	Sideways march on the toes.	Forward—*march!* Left, right! &c. Mark—*time!* To the left—*face!* Single distance with the right A.—*place!* Attention—*halt!* 1, 2. Heels raise and hips—*firm!* Sideways on the toes to the right—*march!* 1 2, 1, 2. &c. Attention—*halt!* 1, 2, 3. Heels—*raise!* To the left—*march!* 1, 2. &c. Attention—*halt!* 1, 2, 3.	N.B.—Marching sideways is done like stepping sideways, except that the heels are well raised from the ground throughout the movements. N.B.—For the halt, 3 is for the lowering of the heels.
Lateral.	Half-stretch stride st. T. bending s.	Right A. upward stretch, left A. downward, and F. astride—*place!* 1, 2. T. to the left—*bend! Raise!* &c. As.—*change!* 1, 2. T. to the right—*bend! Raise!* &c. *Attention!* 1, 2.	See Photo. No. 13.
Jumping.	i. Wing double jump on the spot. ii. Leap on the spot with facing.	i. Hips firm! Double jump on the spot—*spring!* 1, 2, 3!—4!—5, 6. *Repeat!* &c. ii. Hips—*firm!* Jump on the spot, facing to the left—*spring!* 1, 2, 3!—4, 5. Facing to the right—*repeat!* &c. *Attention!*	i. See Table 18, Jumping.
Respiratory.	2 A. lifting s., with heel raising.	A. lifting sideways to the shoulder line, with heel raising and deep breathing—*one! Two! One! Two!*	

TABLE 26.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing F. placing s., with heel raising.	Hips—*firm!* Left F. sideways—*place!* Heels—*raise! Sink!* F.—*change!* 1, 2. Heels—*raise! Sink! Attention!* (Later: Hips—*firm!* F. placing sideways with heel raising, left F.—*begin!* 1, 2, 3, 4. 1, 2, 3, 4. *Repeat!* &c.)	*Fault:* To turn out the moved foot too much and not to have the heels in line.
Introductory. C.	St. H. bending f. and H. turning.	H. forward—*bend!* Upward—*stretch!* H. turning, slowly—*left! Front! Right! Front!* &c.	
Introductory. R.	Slow in-breath (nose). Slow out-breath, saying "H'sh" or "Hiss."	Breathe—*in! Out!* &c.	Explain the exercise.
Arch-flexion.	i. Cross-bend close arch st. 2 A. flinging s. ii. Stretch stride point stoop st.	i. F. close and As. across—*bend!* T. backward—*bend!* As.—*fling! Bend! Fling! Bend!* T.—*raise! Attention!* ii. As. upward stretch and F. astride—*place!* 1, 2. T. forward and downward—*bend! Raise!* &c. *Attention!* 1, 2.	ii. See Table 17, Arch ii.
Heaving.	Bend st. 2 A. stretching f.u. or s., with F. placing f.	As. upward—*bend!* A. stretching forward with F. placing forward, beginning with the left F.—*one! Two! Three! Four!* (Later: Command, In even rhythm, with the left F.—*begin!* 1, 2, 3, 4.)	*Fault:* (Later command) To mechanically repeat the movements after once with each foot.
Balance.	Wing stride toe st. alternate knee bending.	Hips firm and F. astride by jumping—*spring!* Heels—*raise!* Left knee—*bend!* Slowly—*change! Change! Change! Stretch!* With a spring—*attention!*	*Fault:* To make the stride too short, to bend the body sideways, and not to stretch both knees to the full when changing.
Shoulder.	Reach walk f., stoop st. 2 A. swimming.	As. forward for swimming and left F. forward—*place!* T. forward—*bend!* A., swimming—*one! Two! Three!* Repeat—*one! Two! Three!* T.—*raise!* As. and F.—*change!* 1, 2. T. forward—*bend!* &c.	See Table 10, Shoulder.
Marching.	Polka march (first step, with L. raising f).	Hips firm and heels—*raise!* Polka march, with leg-raising before the first step—*begin!* Left, 2, 3. Right, 2, 3. Left, 2, 3. &c. *Halt!* 2, 3, 4.	See Table 12, March. For the halt, the heels come together at 4.
Lateral.	Bend turn stride st. 2 A. stretching s. and u.	As. upward bend and F. astride—*place!* 1, 2. T. to the left—*turn!* As. upward—*stretch! Bend!* Sideways—*stretch! Bend!* &c. Forward and to the right—*turn!* &c., &c. Forward—*turn! Attention!* 1, 2.	N.B.—The arms move on 2.
Jumping.	Wing jump f., with a step start.	Jumping forward with one step start, left F.—*spring!* 1, 2!—3, 4. Right F.—*spring!* 1, 2!—3, 4. &c.	See Table 22, Jumping.
Respiratory.	2 A. lifting f.u., sinking s.d.	A. lifting forward, upward, sinking sideways, downward, with deep breathing—*one! Two! One! Two!*	

TABLE 27.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing walk o. st. Change of F. (Later, change As. and F.)	Hips—*firm!* Left F. outward—*place!* F. *change!* 1, 2. &c. *Attention!* (Later: Hips firm and left F. outward—*place!* As. and F.—*change!* 1, 2. *Change!* 1, 2. *Attention!*)	See Fig. 16.
Introductory. C.	St. H. bending f. and H. turning.	H. forward—*bend!* Upward—*stretch!* H. turning, slowly—*left! Front! Right! Front!* &c.	
Introductory. R.	* Slow in-breath (nose). Slow out-breath, singing o͞o! oh! ah! in three distinct divisions.	Breathe—*in! Out!* o͞o—*stop!* oh—*stop!* ah—*stop!* or other suitable command or signal.	* From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons
Arch-flexion.	i. Yard stride, turn arch st.	i. As. sideways stretch and F. astride—*place!* 1, 2. T. to the left—*turn!* T. backward—*bend! Raise!* &c. Forward and to the right—*turn!* Backward—*bend! Raise!* &c. Forward—*turn! Attention!* 1, 2.	i. *Fault:* Not to bend back square with the shoulders.
Arch-flexion.	ii. Stretch stride point stoop st.	ii. As. upward stretch and F. astride—*place!* 1, 2. T. forward and downward—*bend! Raise!* &c. *Attention!* 1, 2.	ii. Bend the As. and move the left F. for 1, stretch the As. and move the right F. for 2.
Heaving.	2 A. stretchings with facings.	As. sideways stretch and to the left—*face!* 1, 2. Upward stretch and to the right—*face!* 1, 2. &c., &c.	See Table 23, Heaving.
Balance.	Yard st. L. raising s.	As. sideways to the shoulder line—*raise!* Left leg sideways—*raise! Sink!* Right leg—*raise! Sink!* &c. *Attention!*	N.B.—The hips should be pushed over to the right as the left leg is raised, and vice versâ.
Shoulder.	2. A. swinging f. u., with F. placing f., and 2 A parting s. with heel raising.	As. forward upward swing, and left F. forward—*place!* A. parting sideways, with heel raising—*one! Two! One! Two!* Lowering As. sideways downward. As. and F.—*change!* 1, 2. A. parting. &c., &c. As. sideways downward—*attention!*	*Fault:* To let the arms come forward in the parting movements, and not to fully raise the heels.
Marching.	Counter marching.	i. See Table 11, Marching.	
Abdominal.	Bend fall kneel pos.	ii. Kneel—*down!* As. upward—*bend!* From the knees with a straight back, backward—*fall! Rise! Fall! Rise! Attention!*	See Table 18 Abdominal.
Lateral.	See Arch-flexion and Jumping and Balance.		
Jumping.	i. Wing preparation for jump.	i. Hips—*firm!* Quick heel raising and knee bending—*begin!* 1, 2, 3, 4. *Repeat!* 1, 2, 3, 4. &c.	
Jumping.	ii. "Star jumping." Jump on the spot with 2 A. and L. parting s. (continuously 6 times).	ii. Jump on the spot with A. and L. parting sideways, continuously 6 times, heels—*raise!* Knees—*bend!* Start—*one! Two! Three! Four! Five! Six!*	ii. *Faults:* To move from the spot, and to raise the arms higher than the shoulder, and not to open the legs enough.
Respiratory.	St. 2 A. turning.	A. turning outward, with deep breathing—*one! Two! One! Two!* &c.	

TABLE 28.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing preparation for jump and facings.	Hips—*firm!* Quick heel raising and knee bending, followed by facing to the left—*begin!* 1, 2, 3, 4, 5, 6. Facing to the right—*repeat!* 1, 2, 3, 4, 5, 6. Facing to the left 4 times in succession—*begin!* 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; 1, 2, 3, &c.	As soon as the movement is familiar, repeat (without counting), marking the sixth movement well. See Tables 24, Ib.
C.	St. H. bending b. and f. H. turning.	H. backward—*bend! Raise!* Forward—*bend! Raise!* Slow H. turning—*left! Right! Front!* &c.	
R.	Slow in-breath (nose). Slow out-breath, counting 1 to 5 (in distinct even syllables).	Breathe—*in! Count!* Breathe—*in! Count!*	
Arch-flexion.	i. Half-wing, half-rest arch st.	i. Right hand neck rest, left hand hip—*firm!* T. backward—*bend! Raise! Bend! Raise!* As.—*change!* T. Backward *bend!* &c. *Attention!*	
	ii. Stretch stride point stoop st.	ii. As. upward stretch and F. sideways—*place!* 1, 2. T. forward and downward—*bend! Raise! Bend! Raise! Attention!* 1, 2.	ii. See Table 27, Arch-flexion ii.
Heaving.	Bend st. 2 A. stretching u., with F. placing o.	As. upward—*bend!* As. upward stretch, and left F. outward—*place!* As. and F.—*change!* 1, 2. *Change!* 1, 2. *Change!* 1, 2. &c. *Attention!* 1, 2. (N.B.—F. moves on 2.) (Later: As. upward—*bend!* A. stretching upward and F. placing outward, left F.—*begin!* 1, 2, 3, 4. *Repeat!* 1, 2, 3, 4. *Attention!*)	
Balance.	Wing lunge o.	Half to the left—*face!* F. wide—*open!* Hips—*firm!* Left F. outward in lunge position—*place!* F.—*change! Right! Change! Left!* &c. *Attention!*	*Fault:* Not to bend enough in the hip and knee, and to lift the back heel from the ground. See Photo. No. 6.
Shoulder.	i. Stretch st. 2 A. swinging f. & s.	i. As. forward and upward—*swing!* Forward and sideways—*swing!* Forward and upward—*swing!* Repeat—*one! Two! Attention!*	i. *Faults:* To swing the arms too close together in the forward position, and below the shoulder line in sideways. For attention! drop the arms the shortest way to the sides by bending the elbows.
	ii. Close st. 2 A. turning, with 2 heel raising.	ii. F.—*close!* A. turning outward with heel raising—*one! Two!* Repeat—*one! Two! Attention!*	

TABLE 28 CONTINUED.

Marching.	Barn dance march.	Hips—*firm !* Heels—*raise !* Barn-dance march—*start !* 1, 2, 3, hop. 1, 2, 3, hop. &c. Attention—*halt !* 1, 2, 3, 4.	The march consists of three little running steps (left, right, left), and then a hop on the left F. with the right raised forward, toe pointed. For the halt, the last hop comes on 2, the raised F. strikes the ground at 3, and heels together at 4.
Lateral.	"Windmill." i. Yard st. T. bending s. ii. Rest close turn st.	i. As. sideways—*stretch !* 1, 2. T. bending, "ones" to the left, "twos" to the right—*bend !* Sides—*change ! Change ! Change ! Raise ! Attention !* 1, 2. ii. F. close and neck—*rest !* T. to the left—*turn !* Forward and to the right—*turn !* &c., &c. Forward—*turn ! Attention !*	i. *Fault :* Not to keep the arms at right angles to the body, and to bend the body forward or to bend the knees ; to change too rapidly. ii. *Fault :* To let the elbows come forward.
Jumping.	Wing curtsey sitting hopping f. (Later : reach grasp ditto., *i.e.*, "Snake Hop.")	Hips—*firm !* Heels—*raise !* Knees outward—*bend !* Hopping forward 4 times—*start !* 1, 2, 3, 4. *Stretch ! Attention !* (Later : With class in file, grasping shoulders of pupil in front, command : Curtsey sitting—*place !* Hopping forward—*start !* 1, 2, 1, 2, 1, 2, &c. *Stretch ! Attention !*)	
Respiratory.	2 A. lifting s.u.	A. lifting sideways upward with deep breathing—*one ! Two ! One ! Two !* &c.	

TABLE 29.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing F. placing o., with heel raising.	Hips—*firm!* F. placing outward, with heel raising, left F.—*begin!* 1, 2, 3, 4; 1, 2, 3, 4. *Repeat!* 1, 2, 3, 4; 1, 2, 3, 4. *Attention!*	*Faults:* Not to make each movement distinct; to run the heel raising into the F. placing.
Introductory. C.	St. H. bending f. and s.	H. forward—*bend! Raise!* To the left—*bend! Raise!* To the right—*bend! Raise!* &c.	
Introductory. R.	Slow in-breath (nose). Slow out-breath, saying a e i o u. (Later, staccato.)	Breathe—*in! Out!* &c., &c.	Give the note for the vowels.
Arch-flexion.	i. Cross-bend walk f., arch st. 2 A. flinging s.	i. As. across bend and left F. forward—*place!* T. backward—*bend!* As.—*fling! Bend! Fling! Bend!* T.—*raise!* As. and F.—*change!* 1, 2, &c., &c.	
	ii. Stretch stride, point stoop st.	ii. As. upward stretch and F. astride—*place!* 1, 2. T. forward and downward—*bend! Raise! Bend! Raise! Attention!* 1, 2.	ii. See Table 27, Arch-flexion ii.
Heaving.	2 A. stretching u. and d., with facing about.	As. upward stretch and to the left-about—*face!* 1, 2. As. downward stretch and to the right-about—*face!* 1, 2. &c.	See Table 23, Ib.
Balance.	Reach curtsey sitting 2 A. parting s.	As. forward lift and heels—*raise!* Knees outward (all the way)—*bend!* A. parting—*one! Two! One! Two!* &c. Knees—*stretch! Attention!*	
Marching.	March in ranks (shoulder to shoulder).	Forward—*march!* Left, right! Mark—*time!* Close—*up!* To the left—*face!* Forward—*march!* Mark—*time!* To the right—*face!* Forward—*march!* &c., &c.	N.B.—The marching may at first be done in the "Eyes—right" position, to keep the lines straight.
Abdominal.	Yard fall kneel st.	Kneel—*down!* 1, 2. As. sideways—*stretch!* 1, 2. From the knees, with a straight back—backward—*fall! Rise! Fall! Rise!* Stand—*up!* 1, 2.	N.B.—The kneeling and standing positions must still be taken in two movements, but without pause on the first. See Table 27, Abdominal.
Lateral.	Half-wing half-rest close turn st. T. bending s.	F. close, right hand neck rest, and left hand hip—*firm!* T. to the left—*turn!* To the left—*bend! Raise!* &c. Forward—*turn!* As.—*change!* To the right—*turn!* &c., &c. *Attention!*	
Jumping.	Wing jump f., with 3 steps start.	Hips—*firm!* Jumping forward with 3 steps start, left F.—*spring!* 1, 2, 3!—4, 5. Right F.—*spring!* 1, 2, 3!—4, 5. *Attention!* N.B.—Swing the leg well forward at 3.	N.B.—This may be done shoulder to shoulder, one rank at a time.
Respiratory.	2 A. circling.	A. circling f, u, s, d., with deep breathing—*start! Repeat! Repeat!*	N.B.—The arms make a smooth continuous movement in the directions indicated. Breathe in as arms go up, out as they come down. Keep time with the leaders. No command is given for the breathing out.

TABLE 30.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Reach stride st. Change to stretch st. yard stride, &c., &c. ii. Wing crosswise st. Change of F.	i. As. forward stretch and F. sideways—*place!* 1, 2. Upward stretch and F. together—*place!* 1, 2. Sideways stretch and F. sideways—*place!* 1, 2. &c., &c. ii. Hips—*firm!* Left F. crosswise forward—*place!* F.—*change!* 1, 2. *Change!* 1, 2. *Attention!*	ii. See page 23 for description.
Introductory. C.	St. H. bending b.	H. backward—*bend! Raise! Bend! Raise!* &c.	
Introductory. R.	Quick in-breath (nose); hold breath while teacher counts 3-5. Quick out-breath (mouth).	Quickly breathe—*in!* 1, 2, 3, 4, 5. *Out! In!* 1, 2, 3, 4, 5. *Out!*	
Arch-flexion.	i. Wing-toe support, b. arch st. ii. Stretch stride point stoop st.	i. Hips firm and left F. backward on the toe—*place!* T. backward—*bend! Raise!* &c. As. and F.—*change!* 1, 2. Backward—*bend! Raise!* &c. *Attention!* ii. As. upward stretch and F. astride—*place!* 1, 2. T. forward and downward—*bend! Raise! Bend! Raise! Attention!* 1, 2.	
Heaving.	Bend st. alternate A. stretching s. and d., with H. turning to side arm.	As. upward—*bend!* H. to the left turn, left A. sideways, and right A. downward—*stretch!* As. and H.—*change!* 1, 2. *Change!* 1, 2. &c. In one time—*attention!*	
Balance.	Wing crook half-st. Change to Half-st. b., and to crook half-st.	Hips firm and left knee upward—*bend!* Backward—*stretch!* Forward—*bend!* As. and F. —*change! Right! Stretch! Bend!* &c. *Attention!*	*Fault:* To make the leg movement rapid instead of even and deliberate.
Shoulder.	Bend lunge o. 2 A. stretching s. (Later, with 2 As. stretching.)	Half to the left—face! F. wide—*open!* As. upward—*bend!* Left F. outward in lunge position—*place!* As. sideways—*stretch! Bend!* &c. F.—*change! Right!* As. sideways—*stretch!* &c.	(Later: As. upward—*bend!* As. sideways stretch and left F. outward in lunge position—*place!* As. and F.—*change! Right! Change! Left!* &c. *Attention!*) (In one time.)
Marching.	i. "Giant and Dwarf" march. ii. Galop march.	i. Hips—*firm!* Heels—*raise!* "Giant and Dwarf" march—*start!* 1, 2, 3, 4; 1, 2, 3, 4. &c.; &c. Attention—*halt!* 1, 2. ii. Hips—*firm!* Galop march, 8 steps with each foot, starting with the left, heels—*raise! Start!* 1, 2, 3, 4, 5, 6, 7. *Change!* 1, 2, 3, 4, 5, 6, 7. *Change!* &c. Attention—*halt!* 1, 2.	i. The "Giant march" consists of 4 steps on the toes; the "Dwarf march" of 4 steps on the toes, but with the knees bent to curtsey standing. *Fault* To lean forward in the "Dwarf march." ii. This is done like an ordinary galop, turning the body a little to the left when the right foot leads, &c.
Lateral.	i. Bend stride turn st. 2 A. stretching f. and u. ii. Wing st. T. bending s., with breathing.	i. As. upward bend and F. astride—*place!* 1, 2. (Hands move on 2.) T. to the left—*turn!* As. forward—*stretch! Bend!* Upward—*stretch! Bend!* To the right—*turn!* &c. ii. Hips—*firm!* T. bending sideways with breathing, to the left—*bend! Raise!* Right—*bend! Raise!* &c.	
Jumping.	Stride-jump, progressing 4 steps f. and 4 steps b., with 2 A. lifting s.	Stride-jump, coming forward 4 steps and backward 4 steps, with A. lifting to shoulder line for each jump, heels—*raise! Begin!* 1, 2, 3, 4, 5, 6, 7. *Back!* 1, 2, 3, 4, 5, 6, 7. *Halt!*	*Fault:* To lose the relative distances between the scholars.
Respiratory.	Three deep breaths.	Take in 3 deep breaths each in your own time—*start!*	

TABLE 31.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Half-stretch stride st. Change of As. and F. Half-yard stride st. ditto.	Left A. upward stretch, right A. downward stretch, and F. astride—*place !* 1, 2. As. change and F. together—*place !* 1, 2. &c. *Attention !* Left A. sideways, right A. downward stretch, and F. astride—*place !* 1, 2. As. change and F. together—*place !* 1, 2. *Attention !*	N.B.—For attention, take the arm to the side in the shortest possible way, in one movement.
Introductory. C.	H. bending b., with 2 A. turning.	A. turning outward and H. bending backward—*one ! Two !* Repeat—*one ! Two !*	
Introductory. R.	Slow in-breath (nose). Slow out-breath, whistling or sighing.	Breathe—*in ! Out !* &c.	N.B.—In this and other breathing exercises, the object is to make the pupils control the breath, making it pass evenly and smoothly between the lips.
Arch-flexion.	i. Half-wing half-rest close arch st. ii. Stretch stride point stoop st.	i. F. close, right hand neck rest, and left hand hip—*firm !* T. backward—*bend ! Raise !* &c. As.—*change !* T. backward—*bend ! Raise !* &c. *Attention !* ii. As. upward stretch and F. sideways—*place !* 1, 2. T. forward and downward—*bend ! Raise ! Bend ! Raise ! Attention !* 1, 2.	ii. See Table 27, Arch-flexion ii.
Heaving.	2 A. stretching f.s. and u., twice in each direction.	A. stretching forward, sideways, and upward, twice in each direction—*start !* 1, 2, 1, 2, 3, 4, 3, 4 ; 5, 6, 5, 6. *Repeat !* 1, 2, 1, 2, &c. Repeat, changing the directions.	
Balance.	Yard stride toe st. alternate knee bending.	(Class numbered in twos) As. sideways stretch and F. astride—*place !* 1, 2. Heels—*raise !* "Ones" the right knee, "Twos" the left knee—*bend ! Change ! Change ! Change !* Knees—*stretch !* Heels—*sink ! Attention !* 1, 2.	*Faults :* Not to take a wide enough stride ; to bend the body instead of keeping it upright, and the As. parallel to the floor throughout ; not to stretch fully when changing knees.
Shoulder.	2 A. swinging f.u. (s.d.), with F. placing o. and T. turning.	(N.B.—Give A. movement separately first.) i. As. forward upward—*swing !* Sideways, downward—*sink !* &c., &c. ii. With T. turning to the left, left F. outward—*place !* T. and F.—*change !* 1, 2. *Change !* 1, 2. *Attention !* iii. The same combined with A. swinging, repeat—*one ! Two ! Three ! Four !*	N.B.—In the final form of the movement (iii,) the As. swing forward upward, the trunk is turned to the left, and the left F. placed outward simultaneously.
Marching.	Marching in ranks with knee raising.	Forward—*march !* Mark—*time !* Close—*up !* Left—*face !* Forward—*march !* Knees—*raise !* Left, right, &c. Change—*march !* Left, right, &c. Mark—*time !* Right—*face !* Forward—*march !*	
Lateral.	Half-stretch, half-wing walk o., T. bending s.	As. upward—*bend !* Right A. upward stretch, left hand hip firm, and left F. outward—*place !* T. to the left—*bend ! Raise !* &c. As. and F.—*change !* 1, 2. T. to the right—*bend !* &c. In one time—*attention !*	N.B.—For the change, bend the As. and draw back the F. for 1, change the As. and put out the other F. for 2.
Jumping.	Wing crosswise jump.	Hips firm and left F. crosswise—*place !* Heels—*raise !* Jumping, changing the F.—*begin !* 1, 2, 1, 2, 1, 2, *Halt !* 1, 2. (N.B.—One jump for halt, two more jumps and stand steady on the toes.) *Attention !*	In order to keep this movement light, there should be an extra knee-bending after each jump, similar to the intermediate knee-bending naturally done in skipping over a rope.
Respiratory.	Reach st. 2 A. parting, with heel raising.	As. forward—*lift !* A. parting with heel raising and deep breathing—*one ! Two !* &c. *One !* Downward—*two !*	

TABLE 32.	Movements.	Commands.	Comments.
Introductory. F.	i. Wing preparation for jump and facings.	i. Hips—*firm!* Quick heel raising and knee bending, followed by facing to the left four times in succession—*start!* 1, 2, 3, 4, 5, 6; 1, 2. &c.	i. The sixth movement to be well marked. See Table 24, Ib.
	ii. A. stretching u., with steps.	ii. As. upward stretch and a step forward—*march!* Upward stretch and a step backward—*march!* &c.	ii. N.B.—To be done without counting.
C.	St. H. bending b., and H. turning	H. backward—*bend! Raise!* Slow H. turning—*left! Right! Front!* &c., &c.	
R.	Quick in-breath (nose). Slow out-breath, saying a e i o u.	Quickly breathe—*in! Out!* &c.	N.B.—Give the note for the vowels, and signal for the change from one to the next.
Arch-flexion.	Yard stride arch st. 2 A. turning. Stretch stride point stoop st.	As. sideways stretch and F. astride—*place!* T. backward—*bend!* Palm turning upward—*one! Two!* &c. T.—*raise!* As. upward—*stretch!* T. forward and downward—*bend! Raise!* &c. As. sideways—*stretch!* T. backward—*bend!* &c., &c. *Attention!*	N.B.—Omit counting after—Place, Stretch, and Attention!
Heaving.	"Punching." Bend (close fist) st. alternate A. stretching f. with reverse T. turning.	With closed fists, As. upward—*bend!* Punching exercise, turning the body—*begin!* Left, right! Left, right! &c. A.—*bend! Attention!*	See Table 25, Heaving.
Balance.	See Abdominal, Jumping, and Marching.		
Marching.	i. Marching in ranks, backward on the toes.	i. Forward—*march!* Mark—*time!* Close—*up!* To the right—*face!* Backward on the toes—*march!* Left, right! &c. Attention—*halt!* 1, 2, 3.	i. N.B.—The class should be close up to, and facing a wall before marching backwards. For the halt, bring the heels together at 2, and lower them quietly at 3.
	ii. "Giant and Dwarf" march.	ii. Hips—*firm!* Heels—*raise!* "Giant and Dwarf" march—*start!* 1, 2, 3, 4; 1, 2, 3, 4.	ii. See Table 30, Marching.
Shoulder.	Cross-bend lunge o. st. 2 A. flinging. (Later: Flinging and lunging at same time.)	Half to the left—*face!* F. wide—*open!* As. across—*bend!* Left F. outward in lunge position—*place!* As.—*fling! Bend!* &c. As. and F.—*change! Right!* As.—*fling! Bend!* &c. *Attention!* (Later: As. across—*bend!* As. fling and left F. outward in lunge position—*place!* As. and F.—*change! Right!* &c. *Attention!*)	*Fault:* To raise the back heel or bend the back knee. For "Attention" in the later movement, drop the As. to the sides, as the F. moves back.
Abdominal.	Yard fall kneel st.	Heels raise and As. sideways—*lift!* Without moving the F., kneel—*down!* From the knees, with a straight back, backward—*fall! Rise! Fall! Rise!* Without moving the F., on the toes—*stand! Attention!*	N.B.—This method of kneeling involves more balance than the ordinary method. The knees are bent to curtsey sitting position and turned quickly forward before touching the ground. The toes may be curled under the instep.
Lateral.	Rest stride st. T. bending s.	Neck rest and F. astride—*place!* T. to the left—*bend! Raise!* To the right—*bend! Raise!* &c. *Attention!*	N.B.—The hands move on 2; but the movements may be done without counting.
Jumping.	Wing jump f., with facing (one step start).	Hips—*firm!* Jumping forward with 1 step start and facing to the left, left F.—*spring!* 1, 2!—3, 4. Facing to the right, right F.—*spring!* 1, 2!—3, 4. &c. N.B.—1, the spring; 2, the landing; 3, knees stretch; 4, heels sink.	N.B.—When the start is off the left F. the right leg should be thrown well forward, with a straight knee, before the landing.
Respiratory.	2 A. lifting s. u.	A. lifting sideways upward, with deep breathing—*one! Two! One! Two!* &c.	

TABLE 33.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Steps and facings.	i. To the left face, and a step forward—*march!* 1, 2, 3, 4. To the right face, and a step backward—*march!* 1, 2, 3, 4. &c., &c. A step to the left, and to the left—*face!* 1, 2, 3, 4. &c., &c.	i. N.B.—1 and 2 for the step, 3 and 4 for the facing, &c., &c.
	ii. Rest toe st.	ii. Neck—*rest!* Heels—*raise!* *Sink!* *Raise!* *Sink!* *Attention!*	ii. *Fault*: To let the elbows come forward.
C.	St. H. circling and stretching.	H. circling to the left, back, right and front, ending with stretching upward—*begin!* 1, 2, 3, 4—5. To the right—*repeat!* 1, 2, 3, 4—5. (N.B.—5, stretching.)	*Fault:* To shrug the shoulders in the circling. Should not be given more than twice to each side.
R.	Quick or slow in-breath. Slow out-breath, "humming."	Quickly breathe—*in!* *Out!* Slowly breathe—*in!* *Out!*	Give the note for the "humming."
Arch-flexion.	i. Cross-bend walk o., turn arch st. 2 A. flinging s.	i. As. across bend and the left F. outward—*place!* T. to the left—*turn!* Backward—*bend!* As.—*fling!* *Bend!* &c. T.—*raise!* As. and F. and T.—*change!* 1, 2. T. backward—*bend!* &c. *Raise!* *Attention!*	i. N.B.—The change of As., F., and T. may be practised as a separate exercise.
	ii. Stretch stride point stoop st.	ii. As. upward stretch and F. astride—*place!* T. forward and downward—*bend!* *Raise!* &c. *Attention!*	
Heaving.	2 A. stretching (twice in each direction).	As. upward—*bend!* As. stretching forward, backward, and upward, twice in each direction—*start.* 1, 2, 1, 2; 3, 4, 3, 4; 5, 6, 5, 6. Keeping time with the leaders—*repeat!* (No counting.)	*Fault:* To hurry the movements towards the end of the series.
Balance.	Reach crook half-st. 2 A. parting with knee stretching f.	As. forward lift and left knee upward—*bend!* A. parting and knee stretching—*one!* *Two!* *One!* *Two!* As. and F.—*change!* *Right!* The same movement—*one!* *Two!* &c. *Attention!*	N.B.—For the change, wait at attention till the word right or left is given. *Faults:* To hold the arms too close together. To lower the thigh when the knee is stretched, and to lean back from the waist.
Shoulder.	Bend st. lunge o., with unsymmet. A. stretching u. and b.	Half to the left—*face!* F. wide—*open!* *As.* upward—*bend!* Left A. upward, right A. backward stretch, and left F. outward in lunge position—*place!* As. and F.—*change!* *Right!* &c., &c. *Attention!* N.B.—Resume "Attention" in the shortest possible way by dropping the arms to the side.	*Faults:* To let the upper arm sink forward. To bend the back knee. Not to look up at the hand or be still in the position. N.B.—The change may be combined with a facing; command, A. and F.—*change!* Right—*face!* *Lunge!* &c.

TABLE 33 CONTINUED.

Marching.	"Barn-dance" march.	Hips—*firm!* Heels—*raise!* Barn-dance march—*start!* 1, 2, 3, hop! 1, 2, 3, hop! &c. Attention—*halt!* 1, 2, 3, 4.	March consists of 3 little running steps (left, right, left), and then a hop on the left foot, with the right raised forward, toe pointed. For the halt, the last hop comes on 2, the raised foot strikes the ground at 3, and heels together at 4.
Lateral.	Bend close side-bend st. single A. stretching u. (Later, Alternate ditto.)	F. close and As. upward—*bend!* T. to the left—*bend!* Right A. upward—*stretch! Bend!* &c., T.—*raise!* To the right—*bend!* Left A. upward—*stretch! Bend!* &c. *Raise! Attention!* (Later command: Alternate A. stretching upward—right! Left! Right! Left! Bend! &c.)	*Fault:* To stretch the A. vertically, instead of close to the head.
Jumping.	Wing stride jump with facing about.	Hips—*firm!* Heels—*raise!* Stride-jump, facing about by the left—*start!* 1, 2; 3, 4; 5, 6. Heels—*sink! Raise!* By the right—*start!* 1, 2; 3, 4; 5, 6.	N.B.—The first jump is to the front, the second to the left-about, and the third to the front again.
Respiratory.	2 A. lifting f. u., sinking s. d.	A. lifting forward upward, sinking sideways downward, with deep breathing—*one! Two! One! Two!*	

TABLE 34.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Bend st. 2 A. stretching s., with F. placing f., and heel raising.	As. upward—*bend !* As. sideways stretch and left foot forward—*place !* Heels—*raise ! Sink !* As. and F.—*change !* 1, 2. Heels—*raise ! Sink !* In one time—*attention !* (Later : As. upward—*bend !* As. stretching sideways with F. placing forward and heel raising, left F.—*begin !* 1, 2, 3, 4 ; 5, 6, 7, 8. *Repeat !* 1, 2, 3, 4 ; 5, 6, 7, 8. *Attention !*)	*Faults :* Not to make the heel-raising movement distinct from the foot-placing, and to hurry the movements with the right foot.
C.	St. H. bending b., with 2 A. turning.	With A. turning outward, H. backward—*bend ! Raise ! Bend ! Raise !* &c.	
R.	* Slow in-breath (nose). Slow out-breath, singing ah ! oh ! o͞o ! (pause between each).	Breathe—*in ! Out !* &c.	N.B.—Give the note for the singing, and signal for the pause. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.
Arch-flexion.	Half-stretch, half-wing stride arch st. Stretch stride, point stoop st.	Right A. upward stretch, left hand hip firm, and F. astride—*place !* 1, 2. T. backward—*bend ! Raise !* &c. As.—*change !* 1, 2. T. backward—*bend ! Raise !* &c. Both As. upward—*stretch !* 1, 2. T. forward and downward—*bend ! Raise !* &c. *Attention !* 1, 2.	N.B.—Bend both As. on 1 ; stretch the right up and put the left hand on the hip at 2.
Heaving.	Bend st. slow 2 A. stretching u. and s.	As. upward—*bend !* Slowly As. upward—*stretch !* 1, 2, 3, 4. *Bend !* 1, 2, 3, 4. Sideways—*stretch !* 1, 2, 3, 4. *Bend !* 1, 2, 3, 4. &c., &c. *Attention !*	N.B.—Each movement to last while 4 is being counted.
Balance.	i. Wing lunge f. (move F. backwards). ii. Wing walk o., toe st. change of F.	i. Hips—*firm !* Left F. backward in lunge pos.—*place !* F.—*change ! Right ! Change ! Left !* &c. *Attention !* (See Photo. No. 5.) ii. Hips firm and the left F. outward—*place !* Heels—*raise !* F.—*change !* 1, 2. &c. Heels—*sink ! Attention !*	i. *Faults* : To turn the back foot out. Not to bend enough in the front hip and knee.
Shoulder.	Rest stride stoop st.	Neck rest and F. astride—*place !* (Two movements without counting). T. forward—*bend ! Raise ! Bend ! Raise ! Attention !*	*Faults :* To look down instead of forward. To let the elbows fall forward.
Marching.	Running with knee raising. (12 steps, then change.)	Double—*march !* Left, right ! &c. For 12 steps knees—*raise !* 1, 2, 3 .... 11—*change !* &c.	N.B.—The body must lean back, when the knees are raised. *Faults :* Not to keep the shoulders steady. To be unnecessarily heavy.
Lateral.	Cross-bend turn kneeling 2 A. flinging s.	Kneel—*down !* As. across—*bend !* T. to the left—*turn !* As.—*fling ! Bend ! Fling ! Bend !* Forward, and to the right—*turn !* As.—*fling !* &c., &c. *Attention !*	N.B.—The kneeling and standing positions to be taken in the two usual movements, but without counting. *Faults :* To turn the H. more than the body. To push the right A. forward when turned to the left.
Jumping.	Wing jump f., 3 steps start.	Hips—*firm !* Jumping forward, with 3 steps start, left F.—*spring !* 1, 2, 3 !—4, 5. With the right foot—*spring !* 1, 2, 3 !—4, 5.	See Table 29, Jumping.
Respiratory.	2 A. circling.	A. circling with deep breathing—*start ! Repeat ! Repeat !*	See Table 29, Respiratory. N.B.—Breathe in as the As. go up. Breathe out as they come down.

TABLE 35.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Bend close st. Change to stretch st., rest close st., &c. ii. Wing st. alternate knee bending u. in march time.	i. F. close and As. upward—*bend !* As. upward stretch and F.—*open !* Neck rest and F.—*close !* &c., &c. ii. Hips—*firm !* Alternate knee bending upward in march time—*start !* Left, right ! Left, right ! &c. *Halt !* 1, 2. *Attention !*	ii. *Faults :* To make noise. Not to lift the knee high enough, or point the toe downwards.
Introductory. C.	St. slow H. turning and bending.	Slow H. turning—*left ! Front ! Right ! Front !* Forward—*bend ! Raise !* &c.	
Introductory. R.	Slow in-breath (nose). Slow out-breath, whistling or sighing.	Breathe—*in ! Out !* &c.	See Table 33, R.
Arch-flexion.	i. Rest walk o. (or astride) arch st. ii. Stretch stride point stoop st.	i. Neck rest and the left F. outward—*place !* T. backward—*bend ! Raise !* &c. As. and F.—*change !* T. backward—*bend.* &c. *Attention !* ii. As. upward stretch and F. astride—*place !* T. forward and downward—*bend ! Raise !* &c. *Attention !*	N.B.—Omit the counting after "Change !" "Astride—place !" and "Attention."
Heaving.	Unsymmet. A. stretching s. and u., f. and s., &c.	Left A. sideways, right A. upward—*stretch !* 1, 2. As.—*change !* 1, 2. Left A. sideways and right A. forward—*stretch !* 1, 2. As.—*change !* 1, 2. Left A. upward and right A. backward—*stretch !* 1, 2. &c. *Attention !* 1, 2.	
Balance.	Wing curtsey sitting, and facings.	Hips—*firm !* Heels—*raise !* Knees outward (all the way)—*bend !* Start springing for facings. 1, 2, 1, 2. &c. To the left—*face !* 1, 2, 1, 2. &c. To the right—*face !* 1, 2, 1, 2. &c. Knees—*stretch ! Attention !*	N.B.—The "springing for facings" consists of small "bobbings" up and down ; the movement takes place in the knees and the trunk is upright. The facing is done with a little low jump, and the "bobbings" continue in even rhythm till the next command.
Shoulder.	Reach lunge f. (move F. backward), 2 A. flinging.	As. forward lift and the left F. backward in lunge pos.—*place !* A. flinging sideways—*one ! Two !* &c. As. and F.—*change ! Right !* A. flinging—*one ! Two !* &c. *Attention !*	*Fault :* To shrug the shoulders in the reach position. See Table 34, Balance.
Marching.	Stamp-toes and hop march.	Combined march, 4 steps stamping, 4 on the toes, and 4 hopping, with F. behind (or in front). Hips—*firm !* With left F.—*start !* 1, 2, 3, 4 ; 1, 2, 3, 4 ; *left hop ; right hop ; left hop ; right hop.* (Continue without counting.) Attention—*halt !* 1, 2.	N.B.—The toe-steps and hop-steps must be very light in contrast to the stamping.
Lateral.	i. Yard (palms up) close turn st. 2 A. lifting u. ii. Wing T. bending s., with breathing.	i. With palms up, As. sideways lift, and F.—*close !* T. to the left—*turn !* As.—*lift ! Sink ! Lift ! Sink !* Forward, and to the right—*turn !* As.—*lift ! Sink !* &c. Forward—*turn ! Attention !* ii. Hips—*firm !* T. bending sideways with deep breathing—*left ! Raise ! Right ! Raise ! Attention !*	i. *Fault :* To poke the head as As. rise.
Jumping.	Wing crosswise jump.	Hips firm and the left F. crosswise—*place !* Heels—*raise !* Jumping, changing the F.—*begin !* 1, 2. 1, 2. &c. *Halt !* 1, 2. *Attention !*	See Table 31, Jumping.
Respiratory.	Three deep breaths (pupils' own time.)	Breathe in deeply 3 times—*start !*	

TABLE 36.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Bend st. F. placing f., with 2 A. stretching u.	As. upward—*bend!* A. stretching upward with F. placing forward, left F.—*begin!* 1, 2, 3, 4. *Repeat!* 1, 2, 3, 4. &c. *Attention!*	
Introductory. C.	St. H. circling and stretching.	H. circling to the left, back, right, and front, ending with stretching upward—*begin!* 1, 2, 3, 4—5. To the right—*repeat!* 1, 2, 3, 4—5. (N.B.—5, stretching.)	*Fault:* To shrug the shoulders in the circling. Should not be given more than twice to each side.
Introductory. R.	Slow in-breath (nose). Slow out-breath (nose).	Breathe—*in!* Keeping the mouth shut, breathe—*out!* &c.	
Arch-flexion.	i. Half-stretch, half-wing, close arch st. ii. Stretch stride point stoop st.	i. F. close, right A. upward stretch, and left hand hip—firm! 1, 2. T. backward—*bend! Raise!* &c. As.—*change!* 1, 2. T. backward—*bend! Raise!* &c. *Attention!* 1, 2. ii. As. upward stretch and F. astride—*place!* T. forward and downward—*bend! Raise!* &c. *Attention!*	i. N.B.—Bend the As. at 1, stretch the right, put the left on hip, and close the F. at 2.
Heaving.	Curtsey st. (Later, walk o. curtsey st.) 2 A. stretching f.s. and b.	Raising the heels and bending the knees at same time curtsey standing position—*place!* As. forward—*stretch!* Backward—*stretch!* &c. Downward—*stretch! Attention!* (Later, command: Left F. outward—*place!* Curtsey standing position. &c.)	
Balance.	Wing lunge f. (move front foot).	Hips—*firm!* Left F. forward in lunge pos.—*place!* F.—*change! Right!* &c.	*Fault:* To turn the back foot out. Not to bend sufficiently in the hip and knee of front leg.
Shoulder.	Reach stoop stride st. 2 A. swimming.	As. forward for swimming and F. astride with a jump—*spring!* T. forward—*bend!* A. swimming—*one! Two! Three!* Repeat—*one! Two! Three!* T.—*raise! Attention!* (1 movement.)	*Fault:* To let the trunk rise during the A. movement. For description see Table 10, Shoulder.
Marching.	Wing slow march with knee bending and stretching.	Hips—*firm!* Marching with knee bending and stretching, starting with left leg—*one! Two! Three! One! Two! Three!* &c., &c. (N.B.—Wait in each position for the next command.) Attention—*halt!* 1, 2.	*Faults:* To bend the knee of the carrying leg, especially at 2. To leave some of the weight on the back leg at 3. (For pos. at 3 see Fig. 20,)
Lateral.	Half-stretch walk f. st. T. bending s.	Right A. forward upward fling, and left F. forward—*place!* T. to the left—*bend! Raise!* &c. As. and F.—*change!* 1, 2. T. to the right—*bend! Raise!* &c. *Attention!*	N.B.—The raised A. and the advanced F. are on opposite sides of the body.
Jumping.	Wing jump o., with crosswise start.	Hips—*firm!* Jump outward to the right, with a crosswise start, left F.—*spring!* 1, 2!—3, 4. Jumping to the left, right F.—*spring!* 1, 2!—3, 4. N.B.—1, the crosswise start; 2, the spring; 3, stretch knees; 4, sink heels.	N.B.—The leg is to be well thrown outward with straight knee at 2.
Respiratory.	2 A. turning with heel raising.	A. turning outward with heel raising and deep breathing—*one! Two! One! Two!* &c.	

TABLE 37.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Bend 2 A. stretching u., with F. placing f. and heel raising.	As. upward—*bend !* As. stretching upward with F. placing forward and heel raising, left F.—*begin !* 1, 2, 3, 4; 1, 2, 3, 4. *Repeat !* 1, 2, 3, 4; 1, 2, 3, 4. *Attention !*	N.B.—The arms are stretched upward at 1, and bend again at 4.
Introductory. C.	St. H. bending b. and f.	H. backward—*bend ! Raise !* Forward—*bend ! Raise !* &c.	
Introductory. R.	Slow in-breath (nose). Slow out-breath, saying a e i o u.	Breathe—*in ! Out !* &c.	Explain the exercise before giving the command.
Arch-flexion.	Bend stride arch st., and stretch stride stoop st. 2 A. bending.	As. upward bend and F. astride—*place !* T. backward—*bend ! Raise !* As. upward—*stretch !* T. forward—*bend !* As.—*bend ! Stretch ! Bend !* &c. T. backward—*bend ! Raise !* As.—upward—*stretch !* T. forward—*bend !* As.—*bend ! Stretch !* T.—*raise ! Attention !*	N.B.—The stride pos. is taken in two movements, the As. moving on the second, but without counting.
Heaving.	Yard st. slow 2 A. bending.	As. sideways—*stretch !* Slowly, As.—*bend !* 1, 2, 3, 4. *Stretch !* 1, 2, 3, 4. &c., &c.	N.B.—The bending or stretching lasts while 4 is being counted.
Balance.	Reach crook half-st. 2 A. parting s., and L. stretching s.	As. forward lift and left knee upward—*bend !* A. parting and L. stretching sideways—*one ! Two !* Repeat—*one ! Two !* As. and F.—*change ! Right !* The same movement—*one ! Two !* &c. *Attention !*	The stretching sideways of the leg is done partly in the knee and partly in the hip joint. The movement must be slow, like the A. parting, and free from jerks.
Shoulder.	Cross-bend st. Lunge f. with 2 A. flinging.	As. across—*bend !* As. fling and the left F. forward in lunge pos.—*place !* As. and F.—*change ! Right ! Change ! Left !* &c. *Attention !* (in one movement).	*Fault :* To turn the back F. out.
Marching.	Marching s. on the toes.	When marching, command, Mark—*time !* To the left—*face !* Single distance with the right arm—*take !* Attention—*halt !* Hips firm and heels—*raise !* Sideways to the right on the toes—*march !* 1, 2, 1, 2, 1, 2. &c. Attention—*halt !* 1, 2, 3.	See Table 25, Marching. N.B.—For the halt, the heels are lowered gently at 3.
Lateral.	i. Rest close turn st. 2 A. flinging s. or u.	i. F. close and neck—*rest !* T. to the left—*turn !* In one movement, As. upward—*stretch !* Neck—*rest !* As. sideways—*stretch !* Neck—*rest !* Forward and to the right—*turn !* &c., &c. Forward—*turn ! Attention !*	
Lateral.	ii. Wing st. T. bending s., with breathing.	ii. Hips—*firm !* T. bending sideways with deep breathing, to the left—*bend ! Raise !* To the right—*bend ! Raise ! Attention !*	ii. Breathe in as the trunk bends; out, as it is raised.
Jumping.	Hornpipe step. Wing crosswise jump (2 slow and 3 quick changes.)	Hips firm and the left F. crosswise—*place !* Jumping, changing the F., 2 slow changes and 3 quick, heels—*raise ! Start !* 1—2—1, 2, 3;—1—2—1, 2, 3; &c.—1—2—*Halt !* 2, 3; Heels—*sink ! Attention !*	For the slow changes, see Table 31, Jumping. The quick changes are done without any intermediate knee bending.
Respiratory.	Three deep breaths (pupils' own time).	Breathe in deeply 3 times—*start !*	

TABLE 38.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Cross-bend crosswise st. 2 A. flinging with 2 heel raising.	As. across bend, and left F. crosswise—*place!* A. flinging and heel raising—*one! Two! One! Two!* As. and F.—*change!* 1, 2. A. flinging and heel raising—*one! Two! One! Two! Attention!*	
Introductory. C.	H. turn st. H. bending b.	H. to the left—*turn!* Backward—*bend! Raise!* Forward and to the right—*turn!* Backward—*bend! Raise!* Forward—*turn!*	N.B.—When the H. is turned to the side, it is to be bent backward in a vertical plane with the nose.
Introductory. R.	Slow in-breath (nose). Slow out-breath, "hissing" or saying "H'sh!"	Breathe—*in! Out!* &c.	
Arch-flexion.	Half-wing half-rest walk o., turn st. T. bending b. Stretch walk o., point stoop st.	Right hand neck rest, left hand hip firm, and left F. outward—*place!* T. to the left—*turn!* Backward—*bend! Raise!* &c. Forward—*turn!* In one time, As. upward—*stretch!* T. forward downward—*bend! Raise!* &c. *Attention!* 1, 2. (N.B.—F. moves on 2.) Left hand neck rest, right hand hip firm, and right F. outward—*place!* &c., &c.	N.B.—The T. is turned square over the leg, and the bending backward takes place in line with the leg. In the bending forward downward the T. is square to the front.
Heaving.	A. stretching (unsymmet.), with F. placing astride.	Left A. upward stretch, right A. sideways, and F. sideways—*place!* 1, 2. Left A. forward stretch, right A. upward, and F. together—*place!* 1, 2. Left A. sideways stretch, right A. forward, and F. sideways—*place!* &c., &c. *Attention!* 1, 2.	Repeat these movements without counting.
Balance.	Wing st. L. circling.	Hips—*firm!* L. circling, beginning with the left leg—*forward! Sideways! Backward! Down!* Right L.—*forward! Sideways! Backward! Down!* &c., &c. *Attention!* (Later: Command, L. circling, keeping time with the leaders, left L.—*begin!* Right L.—*begin!* &c. *Attention!*)	N.B.—For 1, raise the leg forward; for 2, move it smoothly sideways, 3, backward; 4, heels together. *Faults*: To bend the knee of the circling leg and not to keep the T. upright and still.
Shoulder.	i. Bend st. lunging o., with unsymmet. A. stretching u. and b.	i. Half to the left (or right)—*face!* F. wide—*open!* As. upward—*bend!* Left A. upward, right A. backward stretch, and left F. outward in lunge pos.—*place!* As. and F.—*change! Right! Change! Left!* &c. In one time—*attention!*	i. See Table 33, Shoulder.
	or, ii. Bend lunge o., 2 A. stretching u.	or, ii. As. upward bend and left F. outward in lunge pos.—*place!* A. stretching upward—*one! Two! One! Two!* As. and F.—*change! Right!* A stretching upward—*one! Two!* &c. *Attention!*	ii. *Fault:* To poke the head as the As. are stretched upward.

TABLE 38 CONTINUED.

Abdominal.	Bend fall-kneeling, 2 A. stretching s.	i. Kneel—*down !* 1, 2. As. upward—*bend !* From the knees with a straight back, backward—*fall !* A. sideways—*stretch ! Bend !* &c. *Rise !* Backward—*fall !* &c., &c. *Attention !* 1, 2.	
Marching.	i. Marching with about—halt. ii. Marching back on the toes.	i. When marching, command : *Left ! Right ! Left ! Right !* Left-about—*halt !* 1, 2, 3, 4. ii. See Table 32, March.	i. N.B.—Left-about halt is done like left-about march (see page 32), except that the heels come together on the fourth beat, and the class remains stationary. The second and fourth beats to be well marked.
Lateral.	Rest stride st. T. bending s.	Neck rest and F. astride—*place !* (As. move at the second movement.) T. to the left—*bend ! Raise !* To the right—*bend ! Raise !* &c. *Attention !* 1, 2.	
Jumping.	Jump f. with facing (3 steps start).	Jump forward with 3 steps start and facing to the left, left F.—*spring !* 1, 2, 3 !—4, 5. Facing to the right, with the right F.—*spring !* 1, 2, 3 !—4, 5. &c.	N.B.—This is best done in ranks, and if the space is small, each jump should be followed by a facing to the front again.
Respiratory.	St. 2 A. circling.	A. circling with deep breathing—*start ! Repeat ! Repeat !*	See Table 34.

TABLE 39.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Half-wing half-rest walk o. Change of As. and F.	Right hand neck rest, left hand hip firm, and left F. outward—*place !* As. and F.—*change !* 1, 2. *Change !* 1, 2. Without counting—*change ! Change !* &c. *Attention !*	N.B.—Drop the As. for the change, or for variety command, "As. upward—*bend !*" to begin with, and take bend pos. for the change.
Introductory. C.	H. bending b., with A. turning.	Turning the As. outward, H. backward—*bend ! Raise !* Repeat—*one ! Two !* &c.	
Introductory. R.	Slow out-breath, letting the T. fall into relaxed stoop pos. Slow in-breath, raising T. to "Attention."	Breathe—*out ! In !* &c.	N.B.—Explain the exercise without commands at first See Table 42, R.
Arch-flexion.	Bend stride arch st. 2 A. stretching u., and stretch stride point stoop st.	As. upward bend and F. astride—*place !* 1, 2. T. backward—*bend !* As. upward—*stretch ! Bend ! Stretch ! Bend !* T.—*raise !* As. upward—*stretch !* T. forward downward—*bend ! Raise !* &c., &c. *Attention !* 1, 2.	
Heaving.	2 A. stretchings with facings.	As. upward stretch and to the left—*face !* 1, 2. Sideways stretch and to the right—*face !* 1, 2. &c., &c. Repeat without counting.	
Balance.	Rest stride toe st. alternate knee bending.	Neck rest and F. astride by jumping—*spring !* Heels—*raise !* "Ones" the left knee, "Twos" the right knee—*bend ! Change ! Change !* &c. *Stretch ! Sink !* With a spring——*attention !*	*Faults :* To turn or bend the body towards the bending knee. Not to stretch both knees fully when changing.
Shoulder.	Bend lunge f., st. alternate (and later double) A. stretching u.	As. upward bend, and the left F. forward in lunge pos.—*place !* Left A. upward—*stretch !* As.—*change ! Change ! Change !* A.—*bend !* F.—*change ! Right !* Right A. upward—*stretch !* &c., &c. *Attention !* (Later: After "place" command, As. upward—*stretch ! Bend !* &c.)	*Faults :* To turn the toe of the back foot out, and not to bend enough in the hip and knee. To poke the H. when stretching the As.
Marching.	Running with knee raising (12 steps and change).	Double—*march !* Knee raising for 12 steps—*change !* 1, 2, 3, &c., 11—*change !*	See Table 34, March.
Lateral.	Half-wing half-rest walk o., turn st. T. bending s.	Right hand neck rest, left hand hip firm, and left F. outward, with T. turning—*place !* T. to the left—*bend ! Raise !* &c. As., F., and T.—*change !* 1, 2. T. to the right—*bend ! Raise !* &c. (N.B.—Assume the position of Attention for the change.)	*Fault :* To keep the weight entirely on the back F.
Jumping.	Wing coupé-step.	Hips—*firm !* Left L. forward—*raise !* Coupé step—*start !* 1, 2, 3. *Change !* 1, 2, 3. *Change !* &c., &c. *Halt !* 2, 3, 4. (Time, 1 step to 1 beat.)	For 1, swing the left leg down, and stand on it, at the same time swinging the right leg out behind; for 2, swing the right leg down and stand on it, at the same time raising the left forward; for 3, same as 1; and for the change, hop on the left F., bringing the right forward. Continue the step, starting with the right, without stopping for the change.
Respiratory.	Reach st. 2 A. parting.	As. forward—*lift !* A. parting with deep breathing—*one ! Two ! One ! Two !* &c. *One !* Lowering the arms—*two !*	

TABLE 40.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing toe support st. b. Change to half-kneeling.	Hips firm, and left F. backward on the toe—*place !* Placing the knee where the toe now is, with the left knee, kneel—*down !* Knees—*change !* 1, 2. *Change !* 1, 2. *Attention !* Repeat, starting with the right F.	N.B.—The toe in the first place, and the knee in the second, must be put so far back that the front knee is bent to right angles. (See Photo. No. 18.)
Introductory. C.	H. bending f. and H. turning.	H. forward—*bend ! Raise !* Slow H. turning—*left ! Front ! Right !* &c.	*Fault :* Not to keep the chin drawn in to the neck throughout the turning.
Introductory. R.	Slow in-breath (nose). Slow out-breath, counting to six.	Breathe—*in ! Count !* Breathe—*in ! Count !*	
Arch-flexion.	i. Rest close arch st. (or, rest arch st.). ii. Stretch stride point stoop st.	i. F. close and neck—*rest !* T. backward—*bend ! Raise !* &c., &c. *Attention !* ii. As. upward stretch, and F. astride—*place !* 1, 2. T. forward, downward—*bend ! Raise !* &c. *Attention !*	
Heaving.	Unsymmet. A. stretching with steps f., b., or s.	Left A. forward, right A. upward stretch, and a step forward—*march !* 1, 2. As. change and a step backward—*march !* 1, 2. Left A. sideways, right A. forward, and a step to the left—*march !* 1, 2, &c. Repeat without counting.	
Balance.	Bend st. 2 A. stretching u., with heel raising; and 2 A. bending with 2 knee bending.	As. upward—*bend !* As. upward stretch and heels—*raise !* As. bend and knees outward—*bend !* As. and knees—*stretch !* As. bend and heels—*sink !* Repeat to counting—*one, Two, Three, Four.*	*Fault :* To lean forward as the knees bend. N.B.—All 4 movements are to be slowly and deliberately done.
Shoulder.	Lunge f. with 2 A. swinging f, u. (lower As. s. when changing).	As. swinging forward, upward, and left F. forward in lunge pos.—*place !* Swinging the As. sideways downward, As. and F.—*change ! Right !* &c. *Attention !*	
Abdominal.	Wing stride st. T. circling.	Hips firm and F. sideways—*place !* T. circling, starting to the left—*bend ! Forward ! Right ! Up !* Repeat to right—*bend ! Forward ! Left ! Up ! Attention !*	N.B.—Hands move on 2.
Marching.	"Swing march."	Hips firm and heels—*raise !* Keeping well on the toes, swing march—*start !* Left, right, left, right, &c. Attention—*halt !* 1, 2. (Time, 1 step to 1 beat.)	*Swing march :* Step on the left F. and swing the right out to the side with the toe pointed. Quickly swing the right a short pace directly in advance of the left, and step on it as the left swings out to the side.
Lateral.	Stretch walk o., T. turning.	As. upward stretch and left F. outward—*place !* (N.B.—F. moves on 2.) T. to the left—*turn !* Forward—*turn !* Left—*turn !* Forward—*turn !* As. and F.—*change !* T. to the right—*turn !* &c., &c. *Attention !* (N.B.—F. moves on 2.)	
Jumping.	"Crosswise star jump." Cross-wise st. jump with 2 A. and 2 L. parting s.	Left F. crosswise—*place !* Star jump, changing the F., heels—*raise !* Knees—*bend ! Spring ! Stretch ! Sink !* Heels—*raise !* Knees—*bend !* Repeat 3 times continuously—*spring ! spring ! spring ! Stretch ! Sink !*	N.B.—The movement must be explained before giving the commands. It consists of a jump on the spot, lifting the As. to the shoulder line, parting the legs, and landing with the feet changed.
Respiratory.	St. 2 A. turning.	A. turning outward with deep breathing—*one ! Two ! One ! Two !*	

TABLE 41.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	i. Wing preparation for jump, and facings about.	i. Hips—*firm!* Quick heel raising and knee bending, followed by facing about by the left—*start!* 1, 2, 3, 4, 5, 6! 1, 2, 3, 4, 5, 6! By the right—*repeat!* 1, 2, &c.	N.B.—The sixth movement (the completion of the facing) must be well marked.
	ii. Wing lunge s.	ii. Hips—*firm!* Left F. sideways in lunge pos.—*place!* F.—*change! Change! Attention!*	ii. See Photo. No. 7. Change in 2 movements but without counting.
C.	Cross-bend st. 2 A. flinging (slowly) with H. bending b.	As. across—*bend!* Slow A. flinging with H. bending backward—*one! Two! One! Two!* &c. *Attention!*	
R.	Slow in-breath (nose). Slow out-breath, whistling or sighing.	Breathe—*in! Out! In! Out!* &c.	See Table 35.
Arch-flexion.	i. Yard (palms up) stride turn arch st.	i. With the palms up, As. sideways stretch, and F. astride—*place!* T. to the left—*turn!* Backward—*bend! Raise!* &c. Forward and to the right—*turn!* Backward—*bend!* &c. Forward—*turn! Attention!*	*Fault:* To turn the T. so far that correct bending backward is not possible. N.B.—The counting (1, 2) after "place!" "attention!" &c., should now be omitted.
	ii. Stretch stride, point stoop st.	ii. As. upward stretch and F. astride—*place!* T. forward and downward—*bend! Raise!* &c. *Attention!*	
Heaving.	Bend st. 2 A. stretching u., with F. placing o.; heel raising and knee bending.	As. upward—*bend!* As. stretching upward with F. placing outward, heel raising and knee bending, left F.—*begin!* 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6. *Repeat!* 1, 2, 3, 4, &c.	N.B.—The arms are stretched at 1, and do not bend again till 6. *Fault:* To let the arms fall forward as the knees bend.
Balance.	Wing st. alternate leg swimming.	Hips—*firm!* Swimming exercise, beginning with the left leg—*one! Two! Three!* Right leg—*one! Two! Three!* &c., &c. *Attention!*	See Photos. Nos. 20, 21, 22.
Shoulder.	"Fencing." (Half-rest, half-bend) walk o., knee-bend st. Change to (half b.-stretch, half-reach) lunge o.	Half to the right—*face!* F. wide—*open!* Right F. outward—*place!* En—*garde! Lunge!* En—*garde! Lunge!* En—*garde! Attention!* To the left—*face!* Left F. outward—*place!* En—*garde! Lunge!* &c., &c.	See Photos. Nos. 23 and 24. For "En-garde," bend both knees (but keep the heels on the ground), bend the right arm as if it held a foil, turning the head that way, and bend the left arm into a position resembling neck rest. For "Lunge," lunge outward with the right leg, thrust the right arm outward, still looking that way, and lower the left arm (palm upward) to the left thigh. Keep the T. upright from the hips.

TABLE 41 CONTINUED.

Marching.	i. Marching with knee raising (12 steps, then change). ii. Skipping march.	i. Forward—*march!* Left, right, left, &c. For 12 steps, knees—*raise!* 1, 2, 3, &c. ii. When marching, command: Skipping march—*change!* Left, right, left, right, left, right. Change—*march!* Left, right, &c.	ii. See Table 3, Marching.
Lateral.	Yard side-bend st. change of As. to rest.	As. sideways—*stretch!* T. to the left—*bend!* Neck—*rest!* Sideways—*stretch!* &c. T.—*raise!* To the right—*bend!* &c., &c. *Raise!* As. downward—*stretch!*	N.B.—Change the As. in one movement from yard to rest, and from rest to yard.
Jumping.	Wing combined "stride," and "crosswise" jump.	Hips—*firm!* Stride and crosswise-jump, changing the F., heels—*raise! Start! Apart! Together! Change! Change! Change!* Or, 1—2—1, 2, 3, &c., &c.—1—2—*Halt!* 2, 3. Heels—*sink! Attention!*	N.B.—This is a variation on Jumping in Table 37. For the first slow jump spring the F. astride, for the second spring to crosswise with the left in front, then follow with 3 quick changes.
Respiratory.	2 A. lifting f. u., sinking s. d.	A. lifting forward upward, sinking sideways downward, with deep breathing—*one! Two! One! Two!* &c.	

TABLE 42.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Bend st. 2 A. stretching s., with F. placing s. and heel raising.	As. upward—*bend !* A. stretching sideways with F. placing sideways and heel raising, left F.—*begin !* 1, 2, 3, 4; 1, 2, 3, 4. *Repeat !* &c. *Attention !*	*Faults :* To do the movements more than once with each F., and to turn out the moved F. too much.
C.	Bend close st. H. bending and turning.	F. close and As. upward—*bend !* H. forward—*bend ! Raise !* Slow H. turning—*left ! Front ! Right ! Front !* &c., &c. *Attention !*	
R.	Slow out-breath, letting T. fall into a relaxed stoop pos. Slow in-breath, raising T. to "Attention."	Bend over and breathe out—*one !* Stretch and breathe in—*two !* Repeat—*one ! Two !*	N.B.—The body above the waist, the head, and arms must hang downward perfectly relaxed, and free from muscular contraction. Both movements are slow.
Arch-flexion.	Bend walk f. arch st. 2 A. stretching u., and stretch walk f. point stoop st.	As. upward bend and the left F. forward—*place !* T. backward—*bend !* As. upward—*stretch ! Bend ! Stretch ! Bend !* &c. T.—*raise !* As. upward—*stretch !* T. forward and downward—*bend ! Raise !* As.—*bend !* As. and F.—*change !* T. backward—*bend !* &c., &c. *Attention !*	
Heaving.	"Punching." Bend stride st. alternate A. stretching f. (with closed fist), with reverse T. turning.	With closed fists, As. upward bend, and F. astride with a jump—*spring !* Alternate A. stretching forward, with T. turning—*left ! Right ! Left ! Right !* &c. *Bend !* With a jump—*attention !*	N.B.—When the left A. is thrust forward the trunk turns to the right, and vice versâ.
Balance.	Wing toe-lunge st.	Hips—*firm !* Left F. backward in toe-lunge pos.—*place !* F.—*change ! Right ! Change ! Left !* &c. *Attention !*	For description see page 24, and Photo 8.
Shoulder.	Stretch st. 2 A. swinging f. and s., with F. placing f.	As. forward, upward—*swing !* A. swinging forward and sideways, with F. placing forward, beginning with the left—*one ! Two ! Three ! Four !* Repeat—*one ! Two ! Three ! Four !* Lowering the As. sideways—*attention !*	N.B.—For "One" the arms are swung into reach position and without stopping, into yard, while the left F. is placed forward. For "Two," swing the arms to reach and without stopping to stretch; bring the foot back as for "Attention." Three and Four stand for the same movements with the right foot.
Abdominal.	Yard fall half-kneeling.	As. sideways lift and (stretching the leg well behind) on the left knee—*kneel !* With a straight back, from the knees backward—*fall ! Rise ! Fall ! Rise !* As. and F.—*change !* 1, 2. Backward—*fall !* &c. *Attention !*	N.B.—For the change, drop the arms to the sides, and place the right knee beside the left, then lift the arms and raise the left knee. *Fault :* Not to put the F. far enough back, when kneeling.
Marching.	March with about-face.	Forward—*march !* Left, right, &c. Left-about—*march !* 1, 2 ! 3, 4 ! Left, right, &c., &c.	(For description, see page 32.)
Lateral.	Wing lunge s., T. bending s.	Hips firm and left F. sideways in lunge pos.—*place !* T. to the left—*bend ! Raise !* &c. As. and F.—*change !* To the right—*bend ! Raise !* &c. *Attention !*	See Table 41, F. *Fault :* To stretch the knee when raising the T.
Jumping.	Jump f., with facing (one step start.)	Jump forward, facing to the left with one step start, left F.—*spring !* 1, 2 ! 3, 4. Facing to the right, right F.—*spring !* 1, 2 !— . Repeat without counting.	
Respiratory.	2 A. lifting s., with heel raising.	A. lifting sideways, with heel raising and deep breathing—*one ! Two ! One ! Two !* &c.	

TABLE 43.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing F. placing crosswise and heel raising.	Hips—*firm !* F. placing crosswise and heel raising, left F.—*begin !* 1, 2, 3, 4 ; 1, 2, 3, 4: *Repeat !*	N.B.—Place the left F. across at 1, raise the heels at 2, lower the heels at 3, heels together at 4, and then repeat with the right F.
Introductory. C.	Cross-bend st. slow A. flinging, with H. bending b.	As. across—*bend !* Slow A. flinging, with H. bending backward—*one ! Two ! One ! Two !* &c. *Attention !*	
Introductory. R.	* Slow in-breath (nose). Slow out-breath, singing "ah! oh! o͞o!" with pause between each.	Breathe—*in ! Out ! In ! Out !* &c.	N.B.—Give the note for the singing. A sign with the hand should indicate the pauses. * From "The Speaking Voice," by Mrs. Emil Behnke, J. Curwen & Sons.
Arch-flexion.	Half-wing, half-rest stride turn arch ; and stretch stride point stoop st.	Right hand neck rest, left hand hip firm, and F. astride—*place !* T. to the left—*turn !* Backward—*bend ! Raise !* &c. Forward—*turn !* In one movement, As. upward—*stretch !* T. forward and downward—*bend ! Raise !* &c. Left hand neck rest, right hand hip—*firm !* T. to the right—*turn !* &c., &c. Forward—*turn !* As. upward—*stretch !* &c., &c. *Attention !*	N.B.—The first position is assumed in two movements, the hands moving on the second. *Fault :* To turn so far that the bending backward cannot be done correctly.
Heaving.	Unsymmet. A. stretching u. and s., swith H. turning to s. arm.	As. upward—*bend !* Left A. sideways stretch, turning the H., and right A. upward—*stretch !* With H. turning, As.—*change !* 1, 2. *Change !* 1, 2. &c. As.—*bend ! Attention !*	(Later : Repeat without counting.)
Balance.	2 A. and L. swimming.	As. forward for swimming—*place !* A. and L. swimming, beginning with the left F.—*one ! Two ! Three !* Right F.—*one ! Two ! Three !* &c. *Attention !*	N.B.—For "One" sweep the As. sideways and draw up the leg ; for "Two" draw the As. into the chest and stretch the leg to the side ; for "Three" assume the starting position. See Photos. 20, 21, 22. This movement requires more than ordinary practice.
Shoulder.	"Fencing." (Half-rest, half-bend) walk o. knee bend st. Change to (half-b.-stretch, half-reach) lunge o.	Half to the right—*face !* F. wide—*open !* Right F. outward—*place !* En—*garde ! Lunge !* En—*garde ! Lunge !* En—*garde ! Attention !* To the left—*face !* Left F. outward—*place !* En—*garde ! Lunge !* &c., &c.	See Table 41, Shoulder.
Marching.	"Swing march."	Hips firm and heels—*raise !* Keeping well on the toes, swing march—*start !* Left, right, left, right, &c. Attention—*halt !* 1, 2.	See Table 40, Marching.
Lateral.	Half-stretch, half-wing walk f., T. bending s.	As. upward—*bend !* Right A. upward stretch, left hand hip firm and left F. forward—*place !* T. to the left—*bend ! Raise !* &c. As. and F.—*change !* To the right—*bend !* &c.	Later : Give the second command only, when the position is reached in two movements, the F. moving on the second. N.B.—The lower A. is on the bending side.
Jumping.	Stretch st. 2 A. parting s., with stride jump.	As. upward—*stretch !* Heels—*raise !* A. parting sideways with stride jump—*begin !* 1, 2, 1, 2, 1, 2, &c. Attention—*halt !* 1, 2. As. *bend ! Attention !*	
Respiratory.	St. 2 A. turning.	A. turning outward, with deep breathing—*one ! Two ! One ! Two !* &c.	

TABLE 44.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Half-wing half-rest walk o., heel raising.	Right hand neck rest, left hand hip firm, and left F. outward—*place !* Heels—*raise ! Sink !* As. and F.—*change !* 1, 2. Heels—*raise ! Sink ! Attention !* Once with each F.—*repeat !*	*Fault :* To keep the weight on the back f., and to hurry the movement with the right F.
C.	St. 2 A. turning, with H. bending.	H. forward—*bend !* A. turning outward, with H. stretching upward—*one ! Two !* &c.	
R.	Slow in-breath (nose). Slow out-breath, counting or singing.	Breathe—*in ! Out ! In ! Out !*	
Arch-flexion.	Half-stretch, half-yard walk f. arch st. and stretch walk f., point stoop st.	Right A. upward stretch, left A. sideways, and left F. forward—*place !* (1, 2.) T. backward—*bend ! Raise !* &c. Both As. upward—*stretch !* T. forward and downward—*bend ! Raise !* &c. *Attention !* (1, 2.) Left A. upward stretch, right A. sideways, and right F. forward—*place !* (1, 2.) &c.	N.B.—The F. is not advanced until the second movement. Omit the counting.
Heaving.	2 A. stretching with steps.	As. sideways stretch and a step forward—*march !* As. backward stretch and a step backward—*march !* As. forward stretch and a step to the left—*march !* As. sideways stretch and a step to the right—*march !* As. downward stretch and a step forward—*march !*	N.B.—Omit the counting.
Balance.	2 A. and L. circling.	A. and L. circling, counting to 4, beginning with the left leg—*one ! Two ! Three ! Four !* Right leg—*one ! Two ! Three ! Four !* &c. N.B.—At "One," lift the As. and L. forward ; at "Two," lift the As. upward and the L. to the side ; at "Three," lower the As. sideways to the shoulder line and lift the L. backward ; at "Four," lower the As. and L. to "Attention ! "	N.B.—This movement is a combination of the Balance and Respiratory in Table 38. Later : This may be done in one continuous smooth movement, keeping time with the leaders. Command : "Left leg—*start !* "
Shoulder and Abdominal.	Rest toe lunge. Change to rest fall half-kneeling.	Neck rest and the left F. backward in toe-lunge pos.—*place !* On the left knee—*kneel !* With a straight back, backward—*fall ! Rise !* &c. Toe-lunge pos.—*place !* As. and F.—*change ! Right ! Kneel !* &c., &c., &c. *Attention !*	*Fault :* To let the elbows come forward and not to place the foot far enough backward.
Marching.	Marching with intersecting lines describing figure 8.	N.B.—The class should be arranged marching in single file round the drilling space. The leader should be instructed to turn to the left at a corner and march diagonally to the opposite corner ; then turn to the right along the side of the space, and on reaching the next corner turn to the right again, marching diagonally, crossing at the centre.	*Fault :* To march out of line when crossing, instead of marking time till the space for crossing is clear. If there are 20 children in class, the leader should cross the first diagonal between the 10th and 11th pupils, the 2nd child between the 11th and 12th, and so on. Later : This may be done at the double.

TABLE 44 CONTINUED.

Lateral.	i. Reach stride turn st. 2 A. flinging s. or, ii. Stretch stride st. 2 A. swinging f. d. f. u., with T. turning.	i. As. forward lift and F. astride with a jump—*spring!* T. to the left—*turn!* As. flinging sideways—*one! Two!* &c. Forward and to the right—*turn!* A. flinging—*one! Two!* &c. Forward—*turn! Attention!* ii. As. forward upward swing and F. astride with a jump—*spring!* A. swinging forward downward forward upward, with T. turning—*left! Right! Left! Right! Front!* With a jump—*attention!*	ii. N.B.—The As. swing down and up again for each body turn, and both A. and T. movements should be timed to finish together. *Fault:* To lift the heel of the right foot when turned to the left, &c.
Jumping.	Wing jump o., with crosswise start.	Hips—*firm!* Jump outward to the right, crossing the left F. over to start—*spring!* 1, 2 !—3, 4. Crossing the right F.—*spring!* 1, 2 !—3, 4. &c., &c. *Attention!*	N.B.—As the F. is crossed over to start, only the toe need touch the ground.
Respiratory.	2 A. lifting s. u., with 2 heel raising.	A. lifting sideways upward, with heel raising and deep breathing—*one! Two! One! Two!* &c., &c.	

TABLE 45.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Bend st. 2 A. stretching s., with F. placing s., heel raising, and knee bending.	As. upward—*bend !* A. stretching sideways with F. placing sideways, heel raising and kneel bending, left F.—*begin !* 1, 2, 3, 4, 5, 6 ; 1, 2, 3, 4, 5, 6. *Repeat !* 1, 2, 3, 4, 5, 6 ; 1, 2, 3, 4, 5, 6. Without counting—*repeat ! Attention !*	*Faults :* To turn out the moved foot too much ; to hurry the movements with the right foot.
C.	Bend st. H. bending and turning.	As. upward—*bend !* H. forward—*bend ! Raise !* Forward—*bend ! Raise !* H. turning—*left ! Front ! Right ! Front !* &c. *Attention !*	
R.	Slow in-breath (nose). Slow out-breath, whistling or sighing.	Breathe—*in ! Out !* &c.	See Table 35.
Arch-flexion.	i. Half-stretch half-wing walk o., turn arch st.	i. In two movements, right A. upward stretch, left hand hip firm, and left F. outward—*place !* T. to the left—*turn !* Backward—*bend ! Raise !* &c. Forward—*turn !* As. and F.—*change !* To the right—*turn !* Backward—*bend ! Raise !* &c. Forward—*turn ! Attention !*	i. N.B.—The advanced foot and the raised arm are on opposite sides of the body. The trunk turning should be square over the leg.
	ii. Stretch stride point stoop st.	ii. As. upward stretch and F. astride—*place !* T. forward and downward—*bend ! Raise !* &c. *Attention !*	
Heaving.	2 A. stretching (in series).	A. stretching forward, upward, sideways, and downward—*start !* Forward, backward, upward, and downward—*start !* &c. (N.B.—Omit counting.)	N.B.—Each bending and stretching to be deliberate, and followed by a motionless pause. The class to keep time with the leaders.
Balance.	Yard crook half st. Change to (i.) toe support b. (ii.) crook half-st. (iii.) half-st. f. (iv.) crook half-st.	As. sideways lift and left knee upward—*bend !* Backward on the toe—*place !* Forward—*bend !* Forward—*stretch ! Bend !* As. and F.—*change ! Right !* On the toe—*place ! Bend ! Stretch ! Bend ! Attention !* (Later : Lift the leg backward without supporting for the first change.)	N.B.—These movements in hip and knee joint must be smoothly and evenly done.
Shoulder.	Stretch lunge f. st. 2 A. swinging f. and s., f. and u.	As. forward upward swing, and left F. forward in lunge pos.—*place !* As. forward and sideways—*swing !* Forward and upward—*swing !* Repeat—*one ! Two ! Attention !* Repeat the command, saying right instead of left.	See Table 42, Shoulder. *Faults :* To turn out the back foot ; to raise the T. when swinging the arms ; to swing the arms too close together or below the shoulder level.

TABLE 45 CONTINUED.

Marching.	i. Run on the spot, with knee raising (count 12, then change). ii. Marching with facing about.	i. Hips—*firm !* Running on the spot—*begin !* 1, 2, 1, 2, 1, 2. For 12 steps, knees—*raise !* &c., &c. Attention—*halt !* 1, 2. ii. Forward—*march !* L., r., l., r. Left-about—*march !* 1, 2 ! 3, 4 ! L., r., l., r. &c.	i. N.B.—Both movements should be on the toes, and the simple running noiseless. ii. (See page 32.)
Lateral.	Rest close st. T. bending s.	Neck rest and F.—*close !* T. to the left—*bend ! Raise !* To the right—*bend ! Raise !* &c., &c. *Attention !*	*Fault :* To bend the T. slightly forward as well as sideways.
Jumping.	Jump s., with 2 A. swinging s.	Jump sideways with A. swinging sideways, to the left—*spring !* 1, 2, 3 !—4, 5. To the right—*spring !* 1, 2, 3 !—4, 5. N.B.—For 1, raise the heels and swing both As. to the left. For 2, bend the knees and lower the As. For 3, spring to the left and swing both As. to the left, lowering them at the landing. For 4, stretch the knees. For 5, lower the heels.	*Fault :* To leave the arms extended sideways after the landing.
Respiratory.	2 A. circling, with heel raising.	A. circling, with heel raising and deep breathing —*start ! Repeat ! Repeat !* &c.	N.B.—Raise the heels while the As. are moving up, lower them as they move down.

TABLE 46.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	2 A. swinging f.u., s.d., with F. placing f., heel raising, and knee bending.	A. swinging forward, upward, sinking sideways downwards, with F. placing forward, heel raising and knee bending, left F.—*begin!* 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6. *Repeat!* &c. Without counting—*repeat!*	N.B.—Swing the arms up at 1, and down again at 6. *Fault:* To lean forward when the knees bend.
C.	Bend st. H. turning and bending.	As. upward—*bend!* Slow H. turning—*left! Front! Right! Front!* Forward—*bend! Raise!* &c., &c. *Attention!*	
R.	Slow in-breath, with A. turning outward. Quick out-breath, bending T. forward and pressing the forearms against the ribs.	Breathe—*in! Out! In! Out!*	The exercise must be explained before giving the command. The body is bent forward as in Table 36, but much more quickly, so that the air is forced out by the pressure of the forearms.
Arch-flexion.	Stretch stride arch st., and point stoop st.	As. upward stretch and F. astride—*place!* T. backward—*bend! Raise!* &c. Forward and downward—*bend! Raise!* &c. *Attention!*	
Heaving.	2 A. stretching, with facings about.	As. sideways stretch and to the right-about—*face!* Forward stretch and to the left-about—*face!* Upward stretch and to the right-about—*face!* &c. Or, A. stretching forward and downward, counting silently to 4, facing to the left-about on fourth count—*begin!*	*Fault:* To be inexact in bending the arms.
Balance.	(Chain grasp st.) i. L. raising f., and heel raising. or, ii. Half-crook toe st. L. turning o.	(In closed files) Ones to the right and Twos to the left—*face!* Twos a short step backward—*march!* All take—*hands!* i. Left L. forward raise and right heel—*raise! Change! Right! Change! Left!* &c. *Attention!* ii. Left knee upward bend and right heel—*raise!* Left knee outward—*turn!* Forward—*turn! Change! Right!* Outward—*turn!* Forward—*turn! Attention!*	*Fault:* To allow the back heel to sink to the ground or to bend the knee of the carrying leg. N.B.—These may first be practised by the "Ones," the "Twos" giving support only.
Shoulder.	Reach stride stoop st. unsymmet. A. flinging u. and s.	As. forward lift and F. astride with a jump—*spring!* T. forward—*bend!* Left A. sideways and right A. upward—*fling!* As.—*change! Change!* &c. Forward—*fling!* T.—*raise! Attention!*	N.B.—For the change, swing the arms forward into reach pos., and without stopping into opposite directions.
Marching.	"Spring march."	Hips—*firm!* Heels—*raise!* Spring march—*start! Left! Right!* &c. Attention—*halt!* 1, 2. The step is done in marching time, one step to a beat. After the word "start!" a step is taken with the left F., while the right is raised forward with straight knee.	*Fault:* To make the step heavy, allowing the heels to touch the ground. N.B.—Pupils must lean backwards to allow the legs to come up well in front.

TABLE 46 CONTINUED.

Lateral.	Wing lunge o., reverse turn st. T. bending s.	Half to the left-face! F. wide—*open!* Hips firm and the left F. outward in lunge pos.—*place!* T. to the right—*turn!* To the left—*bend!* *Raise!* &c. Forward—*turn!* F.—*change!* *Right!* To the left—*turn!* To right—*bend!* *Raise!* &c. Forward—*turn!* *Attention!*	N.B.—If the class is in close file, command "Attention! To the right—face! and repeat command for right F., instead of F. change.
Jumping.	Wing st. coupé-step.	Hips—*firm!* Left leg forward—*raise!* Coupé step—*start!* 1, 2, 3—*change!* 1, 2, 3—*change!* &c., &c. *Halt!* 2, 3, 4.	For 1, swing the left leg down and stand upon it, at the same time swinging the right leg out behind. For 2, swing the right leg down and stand on it, at the same time raising the left leg forward. For 3, same as 1. For the change, hop on the left foot, bringing the right forward. Continue the step without stopping for the change, one step to a beat.
Respiratory.	2 A. lifting f.u., sinking s.d.	A. lifting forward upward, sinking sideways downward, with deep breathing—*one!* *Two!* *One!* *Two!* &c.	

TABLE 47.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Wing F. placing o. and crosswise, with heel raising and knee bending.	Hips—*firm!* F. placing outward and crosswise with heel raising and knee bending, left F.—*begin!* 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6. Without counting—*repeat! Attention!*	N.B.—The first six numbers refer to heel raising and knee bending with the left F. in the outward pos. The second six to the same movements with the same F. in crosswise pos. The third six to movements outward with the right foot. &c., &c.
C.	2 A. turning and H. bending.	H. forward—*bend!* A. turning outward and H. stretching upward—*one! Two!* &c.	
R.	Slow in-breath (nose). Slow out-breath, "humming."	Breathe—*in! Out!* &c.	N.B.—Give the note for the humming.
Arch-flexion.	i. Rest walk f. st. T. bending backward (raising the front heel.) ii. Stretch stride point stoop st.	i. Neck rest and left F. forward—*place!* Raising the front heel T. backward—*bend! Raise!* &c. F.—*change!* Raising the front heel T. backward—*bend! Raise!* &c. *Attention!* ii. As. upward stretch and F. astride—*place!* T. forward downward—*bend! Raise!* &c. *Attention!*	
Heaving.	Unsymmet. A. stretchings with facings.	Right A. upward stretch, left A. sideways and to the left—*face!* As. change, and to the right—*face!* Left A. sideways, right A. forward, and to the left—*face!* As. change and to the right—*face!* &c.	N.B.—Both the A. and F. movements are executed in two movements, but without counting.
Balance.	2 A. and L. swimming.	As. forward for swimming—*place!* A. and L. swimming, beginning with the left F.—*one! Two! Three!* Right F.—*one! Two! Three!* &c. *Attention!*	N.B.—For "one," sweep the As. sideways and draw up the leg. For "two," draw the As. into the chest and stretch the leg to the side. For "three," assume the starting position. This movement requires more than ordinary practice.
Shoulder.	Stretch lunge f. st. T. bending d.	As. upward—*bend!* As. upward stretch, and the left F. forward in lunge pos.—*place!* T. forward downward—*bend! Raise!* &c. As. and F.—*change! Right!* T. forward downward—*bend! Raise!* &c. *Attention!*	*Fault:* To turn out the back foot.
Marching.	Combined march. 4 stamps, 4 on toes, 8 swing steps.	Hips—*firm!* Combined stamp toes and swing march—*start!* 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4, 5, 6, 7, 8; &c., &c., &c.—6, 7, 8. Attention—*halt!* 1, 2. N.B.—As the rhythm is distinct, counting may soon be omitted.	N.B.—The number of steps to each movement must be explained. For swing step, see Table 43, March.

TABLE 47 CONTINUED.

Lateral.	Stretch stride st. T. bending s.	As. upward stretch and F. sideways—*place !* T. to the left—*bend ! Raise !* To the right—*bend ! Raise !* &c. *Attention !*	
Jumping.	Jump s. with 2 A. swinging s.	Jump sideways with A. swinging sideways, to the left—*spring !* 1, 2, 3 !—4, 5. To the right—*spring !* 1, 2, 3 !—4, 5. N.B.—For 1, raise the heels and swing both As. to the left ; for 2, bend the knees and lower the As. ; for 3, spring to the left and swing both As. to the left ; lowering them at the landing ; for 4, stretch the knees ; for 5, lower the heels.	*Fault :* To leave the arms extended sideways after the landing.
Respiratory.	2 A. circling with heel raising.	A. circling with heel raising and deep breathing—*start ! Repeat ! Repeat !* &c.	N.B.—Raise the heels while the As. are moving up ; lower them as they move down.

TABLE 48.	MOVEMENTS.	COMMANDS.	COMMENTS.
Introductory. F.	Rest F. placing s., with 2 heel raising.	Neck rest and F. placing sideways with heel raising, left F.—*begin !* 1, 2, 3, 4 ; 1, 2, 3, 4. *Repeat !* 1, 2, 3, 4 ; 1, 2, 3, 4. &c.	*Fault :* To turn out the toe of the moved foot too much.
Introductory. C.	St. H. bending and turning.	H. forward—*bend ! Raise !* Slow H. turning—*left ! Front ! Right ! Front !* Forward—*bend ! Raise !* &c.	
Introductory. R.	Reach st. 2 A. parting with heel raising.	As. forward—*lift !* A. parting with heel raising and deep breathing—*one ! Two ! One ! Two ! One !* As. and heels—*sink !*	
Arch-flexion.	Stretch walk o., turn arch st. and point stoop st.	As. upward stretch and left F. outward—*place !* (F. moves on 2.) T. to the left—*turn !* Backward—*bend ! Raise !* &c. Forward—*turn !* Forward downward—*bend ! Raise !* &c. As. and F.—*change !* To the right—*turn !* Backward—*bend ! Raise !* &c. Forward—*turn !* Forward downward—*bend ! Raise !* &c. *Attention !*	*Fault :* In point stoop st., to bend over the leg, instead of square to the front.
Heaving.	2 A. stretching u. with F. placing f., and A. stretching s. with F. placing s.	As. upward—*bend !* A. stretching upward with F. placing forward, and A. stretching sideways with F. placing sideways, left F.—*begin !* 1, 2, 3, 4 ; 1, 2, 3, 4. Without counting—*repeat ! Attention !*	N.B.—The first 4 numbers refer to both movements with the left foot, the second 4 to those with the right.
Balance.	Wing toe-lunge st. L. lifting b.	Hips firm and the left F. backward in toe-lunge pos.—*place !* L.—*raise ! Sink !* &c. F.—*change ! Right !* L.—*raise ! Sink !* &c., &c. *Attention !* N.B.—The back must be hollowed and the eyes looking to the front throughout.	*Faults :* Not to put the F. far enough back in the first place ; and to bend the knee when raising the L. in the second.
Shoulder.	Reach curtsey sitting, unsymmet. A. flinging u. and s.	As. upward bend and heels—*raise !* As. forward stretch and knees—*bend !* Right A. upward and left A. sideways—*fling !* As.—*change ! Change !* &c. As. bend and knees—*stretch ! Attention !*	N.B.—For the change, fling the As. forward and then in opposite directions. *Faults :* To fling the arms too close together and to lean forward.
Marching.	"Cock-step" march (in chain grasp), *i.e.*, marching with knee bending and stretching, turning the head at the change of F.	(In ranks) Take—*hands !* Cock-step march—*start ! Left ! Two ! Three ! Right ! Two ! Three !* &c., &c. *Halt ! Two ! Three ! Four !* N.B.—On the command "Left," raise the left knee ; for "Two," stretch the knee forward and rise on the right toe ; for "Three," place left foot a full pace in advance of the right and transfer all the weight to it, and turn the head to the left. On "Right," bend right knee and turn the head to the front, and so on.	N.B.—For the "Halt !" complete the third part of the movement without the head turning, and bring the heels together for the fourth count. See comments, Table 36, Marching.

TABLE 48 CONTINUED.

Lateral.	Bend lunge s. side-bend st. single (and later, alternate) A. stretching u.	As. upward bend and the left F. sideways in lunge pos.—*place !* T. to the left—*bend !* Right A. upward—*stretch ! Bend !* &c. T.—*raise !* F.—*change ! Right !* T. to the right—*bend !* Left A. upward—*stretch ! Bend !* &c. *Attention !* (Later: Command, Alternate A. stretching upward—*left ! Right ! Left ! Right ! Bend !*)	*Fault :* To stretch the arms vertically, instead of close to the head.
Jumping.	"Hornpipe" Step. Wing crosswise jump (2 slow and 3 quick changes), moving forward 10 steps and back 10 steps.	Hips firm and left F. crosswise—*place !* Heels—*raise ! Start !* 1,—2,—3, 4, 5 ; —6,—7,—8, 9, 10. (Backward)—1,—2,—3, 4, 5 ;—6,—7,—8, 9, 10.	Explain the movement before giving the command. See Table 37.
Respiratory.	* Wing stride st. Quick out-breath (mouth), pushing the elbows forward. Quick in-breath (nose), forcing elbows back. Slow out-breath (nose), relaxing forward.	Breathe—*Out ! In ! Out !* T.—*raise ! Out ! In ! Out !* T.—*raise !* N.B.—The first command, "Out," is given sharply ; the third command, also "Out," is given quietly. * From "The Speaking Voice," by Mrs. Emil Behnke, published by J. Curwen & Sons.	The chest is emptied of air in the first movement by pushing the elbows forward. It is filled with air in the second movement by forcing the elbows back and generally bracing up the body. The chest is slowly emptied in the third movement by the relaxing of the body, which begins at the waist ; then the upper part of the body and head, and finally the arms and shoulders.

49. "FIVE-MINUTES" TABLE FOR A COLD DAY.

Movements.	Commands.	Comments.
2 A. stretching on the march.	Marching with A. stretching upward and downward, taking 2 steps to each A. movement, forward—*March!* 1, 2, 3, 4, 5, 6, 7, 8. Attention—*halt!* 1, 2.	N.B.—Say "Attention!" on the left F.; "Halt!" on the right, after which one more step is taken, and then the heels come together.
Giant and Dwarf march.	Hips—*firm!* Heels—*raise!* Giant and Dwarf march—*start!* 1, 2, 3, 4. 1, 2, 3, 4. &c., &c. Attention—*halt!* 1, 2, 3.	See Table 30, Marching.
2 A. swinging f. u., with heel raising.	As. forward upward swing and heels—*raise!* As. sideways downward and heels—*sink!* Again—*swing! Sink! Swing! Sink!*	N.B.—There should be a momentary, but steady, pause at the end of the swing.
Bend close st. quick T. turning.	F. close and As. upward—*bend!* Quick T. turning—*left! Right! Left! Right! Front! Attention!*	
3 deep breaths with 2 A. turning o.	A. turning with deep breathing—*one! Two! One! Two! One! Two!*	

50. "FIVE-MINUTES" TABLE FOR A COLD DAY.

Movements.	Commands.	Comments.
2 A. stretching on the march.	Slow marching with A. stretching upward and downward, taking one step to each A. movement, forward—*march!* 1, 2, 3, 4; 1, 2, 3, 4. Attention—*halt!* 1, 2.	See Table 49.
Wing running on the spot with knee raising (count 12, then change).	Hips firm and heels—*raise!* Running on the spot—*begin!* 1, 2. 1, 2. &c. For 12 steps, knees—*up!* 1, 2, &c., 10, 11. *Change!* &c., &c. Attention—*halt!* 1, 2, 3.	
"Punching" exercise. Bend (closed fist) walk f. st. alternate A. stretching f., with reverse T. turning.	As. upward bend with closed fists and left F. forward—*place!* with T. turning left A. forward—*stretch! Change! Change! Change!* &c. *Bend!* As. and F. *change!* 1, 2. With T. turning right A. forward—*stretch!* &c., &c. *Attention!*	
Wing stride st. T. circling.	Hips firm and F. astride—*place!* T. circling starting to the left—*bend! Forward! Right! Up!* Repeat to the right—*bend! Forward! Left! Up!* &c., &c. *Attention!*	N.B.—The hands move on 2, for "Place!" and "Attention!"
Breathing with 2 A. turning o.	A. turning outward with deep breathing—*one! Two! One! Two! One! Two!*	
"Frog-hop" (another warming exercise) may be done in ranks along the ground; or in file along a bench.	In one movement, heels raise and knees outward (all the way)—*bend!* Hands on the floor—*place!* "Frog-hop"—*start!* 1, 2. 1, 2. 1, 2. &c. *Halt! Attention!*	N.B.—The starting position is shown in Photo. No. 32 The hands are moved together one pace forward, the feet following quickly and coming close up to the hands at each step.

SUPPLEMENTARY MOVEMENTS IN APPROXIMATE PROGRESSION.

	Movements.	Commands.	Comments.
1	**Arch-flexions.** Bend (or rest) support arch-kneeling. (Point stoop st.)	Kneel—*down !* Neck—*rest !* T. backward—*bend ! Raise !* &c., &c. *Attention !*	Arrange the scholars with their backs to a wall and one short pace from it. The top, not the back, of the head, should touch the support.
2.	Bend (or rest) stride support arch st. Photo. No. 25 (Point stoop st.)	Neck rest and F. astride—*place !* 1, 2. T. backward—*bend ! Raise !* &c. *Attention !*	See above.
3	Stretch chain support arch st. Photo. No. 37. (Point stoop st.)	As. upward—*bend !* Ones, As. upward stretch, and Twos with the left F. backward in lunge pos., chain support—*give !* Ones and Twos—*change !* Support—*give !* &c., &c. *Change ! Attention !* Later: When the support is steady, command, Ones T. backward—*bend ! Raise !* &c. Then, Ones and Twos—*change !* &c.	Arrange the class in close rank, *i.e.*, with enough room to "stand at ease." Practise the formation and changing at first, and later introduce the T. movement. For "Chain support," the Twos rest their hands on the backs of the Ones, below the waist. For "Change !" all come up to bend st. pos., then the Ones give support and the Twos stretch the arms up. *Fault :* To push against the support instead of arching over it.
4.	**Heaving Movements.**	Examples are rope climbing, ladder climbing, travelling along bars, "pulling up," &c.	
5.	**Balance Movements.** Wing F. grasp lunge f. Photo. No. 26.	Hips firm and left F.—*fix !* Right F. in lunge pos.—*place.* Coming up to the front, F.—*attention !* A step backward—*march !* Hips firm and the right F.—*fix !* In lunge pos.—*place ! Attention !*	Arrange the front rank one pace in front of the forms, and the rear rank kneeling behind. At the command "Fix !" the Ones raise the foot to the form and the Twos give support. *Faults :* To look down and bend the back knee.
6.	**Shoulder Movements.** Wing F. grasp prone lying T. raising. Photo. No. 36	Kneel—*down !* Front rank—*lie down !* Front rank, hips—*firm !* Rear rank, support—*give !* Slowly, T. *raise ! Sink ! Raise ! Sink !* &c. *Rest !* Kneel—*up ! Attention !* N.B.—When in the lying pos., the chest should rest on the hands.	Arrange the class in two ranks, the rear rank two short paces behind the front.
7.	Cross-bend F. grasp lunge 2 A. flinging.	As. across bend and left F.—*fix !* As. fling and right F. in lunge pos.—*place !* As.—*bend ! Fling ! Bend ! Attention !* A step backward—*march !* As. bend and right F.—*fix !* &c., &c.	Arrange as in No. 5 above. *Faults :* See No. 5 above.
8.	**Abdominal Movements.** Rest lying alternate (or 2) L. raising. Photo. No. 31.	*Sit down ! Lie down !* Neck—*rest !* Left L.—*raise ! Sink !* Right L.—*raise ! Sink !* &c. Hands—*down !* (Or, Both legs—*raise ! Sink !* &c., &c.) *Sit up ! Attention !*	Arrange the ranks back to back and 4 full paces apart. *Faults :* To raise the elbows from the ground; to bend either of the knees.
9.	Prone falling. Photo. No. 33.	Prone falling pos.—*one ! Two !* Attention—*one ! Two !* N.B.—At the word "One !" take position as in Photo. No. 32, and on "Two !" spring the feet into the position as in No. 33, remaining motionless in both positions. For "Attention !" spring into the first pos. at "One !" and to attention for "Two !"	*Faults :* Either to hump or hollow the body, instead of keeping it straight. In coming to attention, not to bring the feet far enough forward.

SUPPLEMENTARY MOVEMENTS IN APPROXIMATE PROGRESSION—*Continued.*

	Movements.	Commands.	Comments.
10.	Prone falling, alternate F. placing f.	Prone falling pos.—*one ! Two !* Left L. forward—*bend ! Change ! Change ! Change !* &c. Attention—*one ! Two !*	N.B.—When in the prone falling pos., bring the left L. forward as if coming to "attention," leaving the other extended behind. Change legs by a rapid spring which necessarily entails a humping of the body and a bending of the H. forward. The face should be turned forward between the springs.
11.	Prone falling, alternate L. lifting u. Photo. No. 34.	Prone falling pos.—*one ! Two !* Left L.—*raise ! Change ! Right !* &c. *Sink !* Attention—*one ! Two !*	See Exercise 10.
12.	Horizontal prone falling. Photo. No. 35.	Prone falling pos.—*one ! Two !* F. up—*left ! Right !* F. down—*left ! Right !* Attention—*one ! Two !* Repeat to counting—*one ! Two ! Three ! Four !* Attention—*one ! Two ! Three ! Four !*	N.B.—Later: command, Horizontal prone falling—*one ! Two ! Three !* Attention—*one ! Two !* At "One!" take pos. as Photo. No. 32; at "Two!" raise the left L. on to the bench; and at "Three!" raise the right L. For "Attention—*one !*" spring with both F. into the first pos.
13.	"Crab-walk." Stride prone falling, sideways marching.	Stride prone falling pos.—*one ! Two !* Starting with left hand and right F. to your left—*march !* 1, 2. 1, 2. &c. *Halt !* 1, 2. Attention—*one ! Two !* Repeat to the right.	N.B.—Arrange the scholars 5 or 6 abreast and one pace apart. There should be at least 3 paces between one rank and the next behind. *Fault:* To take longer steps with the F. than the hands.
14.	Prone falling, marching forward.	Prone falling pos.—*one ! Two !* Starting with the left hand and right F. forward—*march !* 1, 2, 1, 2. &c. *Halt !* 1, 2. Attention—*one ! Two !*	N.B.—The knees are kept straight throughout the movement. As the left hand moves forward the right ankle is flexed and vice versâ.
15.	Wing F. grasp lying T. raising.	(Arrange the class in ranks, one full pace apart.) Front rank, right-about—*face !* Front rank, kneel—*down !* Rear rank, sit—*down !* Front rank give support, rear rank, hips—*firm !* Rear rank slowly backward to the floor—*bend ! Raise !* &c. Hands—*down ! Attention !*	N.B.—The H. should be the first to touch and the last to leave the ground. A pause should be given in the lying position to prevent holding the breath.
16.	Wing F. grasp fall-sitting. Photo. No. 27.	(Arrange the class in double file, the right-hand file standing next the forms or benches.) Files towards each other—*face !* Rear rank sit down, front rank kneel—*down !* Give support and hips—*firm !* Slowly with a straight back, backward—*fall ! Rise !* &c., &c. All—*attention !* Keeping to the right of your partner, ranks—*change !* &c., &c.	N.B.—The bending back should be very slight at first, but as proficiency increases it may be taken to a horizontal position, and finally (if the supports are reliable and the benches low) to the floor. The pupils should sit near the front edge of the bench in all cases.
17.	**Lateral Trunk Movements.** Cross-bend ride turn sitting, 2 A. flinging. Photo. No. 28.	(Arrange the class in single file standing next the benches.) Right (or left) L. over the bench—*place !* Sit—*down !* As. across—*bend !* T. to the left—*turn !* As.—*fling ! Bend !* &c. Forward to the right—*turn !* As.—*fling ! Bend !* &c. Forward—*turn ! Stand !* Moving the right (or left) L.—*attention !*	*Faults:* To turn the H. and As. more than the body; to move the feet. N.B.—Double A. stretching and alternate A. flinging or stretching may be taken in the ride turn sitting position.

20. ARM & LEG SWIMMING—
STARTING POS. (& "THREE!").

21. ARM & LEG SWIMMING—
"ONE!"

22. ARM & LEG SWIMMING—
"TWO!"

23. FENCING EXERCISE—
"EN GARDE!"

24. FENCING EXERCISE—
"LUNGE!"

25. REST STRIDE SUPPORT ARCH ST.

26. WING FOOT GRASP LUNGE.

27. WING FOOT GRASP FALL SITTING.

28. CROSS-BEND TURN RIDE SITTING.

29. YARD SIDE-SUPPORT ST. TRUNG BENDING SIDE. WAYS.

30. $\frac{1}{2}$ REST $\frac{1}{2}$ WING (FOOT-SIDE-GRASP) T. BENDING SIDEWAYS.

SUPPLEMENTARY MOVEMENTS IN APPROXIMATE PROGRESSION—*Continued.*

	Movements.	Commands.	Comments.
18.	Yard side support st. T. bending s. Photo. No. 29.	(Arrange the class in single file next the desks, with the left hip touching.) As. sideways—*stretch !* 1, 2. T. to the left—*bend ! Raise !* &c., &c. *Attention !* 1, 2. Right-about—*face !* As. sideways—*stretch !* 1, 2. T. to the right—*bend ! Raise !* &c. *Attention !* 1, 2.	*Faults :* To bend the knee of the leg next desks, or to raise the outer heel. N.B.—The hip must be touching the support before the movement begins.
19.	Half-wing, half-rest, F. side-grasp T. bending s. Photo. No. 30.	(Arrange the class in single file, one full pace away from the benches.) Right F.—*fix !* Right hand neck rest and left hand hips—*firm !* T. to the left—*bend ! Raise !* &c., &c. *Attention !* Right-about—*face !* Left F.—*fix !* Left hand neck rest, right hand hips—*firm !* T. to the right—*bend ! Raise !* &c. *Attention !*	*Faults :* To turn the body and look down when bending to the side. Not to bend straight over the leg. To bend the knee of the lifted leg. N.B.—This movement may also be done in yard pos., or in half-stretch half-wing. The F. should be placed on the bench without turning the H. to look at it.
20.	**Jumping with Low Benches.** Jump off f., both F. together.	(Arrange class in rank, close to and facing the benches.) Stand on—*left ! Right !* Off, forward—*spring !* 1, 2, 3 !—4, 5.	N.B.—The jump off the bench is done exactly the same as "jump forward." Table 13, Jumping.
21.	Jump off f., one F. leading.	Stand on—*left ! Right !* Off, forward, left F. leading—*spring !* 1, 2, 3 !—4, 5.	N.B.—From the slight knee bending at 2, swing the left L. forward with straight knee.
22.	Jump off s., both F. together.	(In file.) Stand on—*left ! Right !* Off, sideways to the left—*spring !* 1, 2, 3 !—4, 5. &c.	
23.	Jump off s., one F. leading.	(In file.) Stand on—*left ! Right !* Off, sideways to the left, with the left L. leading—*spring !* 1, 2, 3 !—4, 5. &c.	
24.	Jump off f., with facing, one F. leading.	(In ranks.) Stand on—*left ! Right !* Off ! forward, facing to the left, right leg leading—*spring !* 1, 2, 3 !—4, 5. &c.	
25.	Jump over.	(In ranks, low benches without backs.) Over the bench—*spring !* 1, 2, 3 !—4, 5. &c.	
26.	Stride-jump on and off.	(In file, low benches without backs.) Right F. over the bench—*place !* Slow stride-jump on and off the bench—*start ! On ! Off ! On ! Off !* &c. Moving the right leg—*attention !*	
27.	**Circular Jumping.**	Arrange the class in a circle (facing inwards, or one behind the other). The teacher stands in the centre, and should hold a rope about 5ft. or 6ft. long, with a soft but sufficiently heavy weight at the end of it. (The knob of a skipping rope handle bandaged with a couple of dusters does very well.) The teacher swings the rope in a circle, keeping the weighted end close to the ground, the children jumping in quick succession as the weight passes them.	

PART II.

CHAPTER I.

The Classes of Movement.

Movements are divided into nine classes, according to their effects and the part of the body used.

TRUNK :

1. Arch-flexions (bending backward).
2. Abdominal movements.
3. Lateral movements, *i.e.*, bending sideways and rotating.

ARM AND CHEST :

4. Heaving movements.
5. Shoulder movements.

LEG :

6. Balance.
7. Jumping, leaping, marching.

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8. Breathing movements.
9. Introductory movements.

If a movement partakes of the nature of two classes, it is classified with the one of which it possesses most characteristics.

31. REST LYING 2 LEG RAISING.

32. PRONE-FALLING POS.—"ONE."

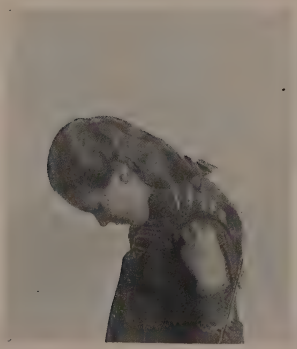
33. PRONE-FALLING POS.—"TWO."

34. PRONE FALLING ALTERNATE LEG RAISING.

35. HORIZONTAL PRONE-FALLING POS.

36. WING PRONE LYING TRUNK RAISING.

37. STRETCH ARCH ST. (CHAIN SUPPORT).



38. HEAD BENDING FORWARD.

39. HEAD RAISING from Forward or Backward.

40. HEAD BENDING BACKWARD.

Chapter II.

The Order of Movements.

Order and design are as essential to the drill lesson as to any other lesson—if not more so. Apart from the mental aspect of training, the object of physical exercise is to develop the *whole* body, muscularly and organically, in proportion as each part demands. Without an "order" this proportion may be lost, some parts be left habitually unexercised while others are relatively over-trained.

Assuming that every methodical teacher will want an order of some sort (and, indeed, if no pre-arranged plan is forthcoming, he sooner or later falls into some haphazard order of his own), if experience and knowledge of effects prove one order to be better than another, there is good reason for adhering to that one with more or less strictness.

When arranging an "order" the following three common-sense rules may be laid down :—

(1) The group of exercises in each lesson must be complete, *i.e.*, inclusive of the effects desired.

(2) The exercises must be proportioned in quality and quantity according to their vital importance.

(3) Each exercise must come in such a position in a lesson as to give maximum effect with minimum effort.

As regards the first and second rules, the desired effects in order of their vital importance are :—

(1) Mental.

(2) Physical.

The mental effects may be brought under one head as appertaining to "Control."

The physical effects may be sub-divided into

(a) Functional, or nutritive, meaning those general effects of exercise summarised as appertaining to "Health."

(b) Structural (including corrective effects), summarised as appertaining to "Beauty, grace, strength."

Control.

For the sake of brevity, this term "Control" may be taken to include not only those active qualities of persistence, direction, and force of effort, and inhibition of effort, but also the inactive quality of cessation of effort, *i.e.*, "repose."

This all-important effect of control is provided for in two ways :

(1) By special movements. (See scheme, page 100.)

(2) By the method of teaching by commands.

The pupil is to hold his mind and body in readiness to execute the command—a mental and physical state of attention. The pupil is to practise converting the thought conveyed from the teacher's mind into action, exactly and at once, *for the efficiency of a movement in this respect depends on the correctness, the promptitude, and the voluntary effort with which it is executed.*

During the preparatory part of a command, and during the instant of the executive part, the pupil is to be ready to make effort without actually making it.

The effort comes immediately after the command.

Between movements and during "stand at ease" all effort must cease, and the body be as relaxed as possible, without fidgeting or strain.

The learning of every new movement means the opening up of a new pathway for nervous action—the acquisition to the mind of new pathways means "control."

Speaking more generally, it can be said that all ordinary discipline of class work, even down to the keeping of straight lines or of proper time in marching, requires conforming effort on the part of the individual, and is a means of his attaining control. A teacher can make a willing or an unwilling class work by fear (or a class too dull to be called either willing or unwilling, by sheer force of character) ; but the teacher can also make the class work with their own full volition and active co-operation. This last idea is what is wanted to give the individual control of himself.

The subject of "control" has been dwelt on at some length, for although it is the loftiest aim of training it is too frequently allowed to sink into the background. The man who possesses

mere health, grace, and strength does not necessarily make a good citizen, but he in whom these are combined with self-control will do so.

Health. For the attainment of the second purpose—"Health"—movements must be given to influence respiration, circulation, digestion, and through them excretion.

Grace and Beauty. For grace and beauty, movements influencing carriage and bearing (often of a corrective nature) are required; also movements influencing the contours of the body, and movements for suppleness.

Strength. Movements for producing hard, refined muscles—not bulky, clumsy masses of tissue—are required.*

So much, then, for the first two broad rules in constructing an "order."

As regards the third rule, that every exercise must come in such a position as to give maximum effect with minimum effort, there are a good many points of technical importance to be considered.

Special exercises with local or specific effects must not come at the beginning of an "order," but must be preceded by movements of an introductory and more general character.

To start a lesson with a trunk movement, for instance, requires maximum effort with minimum result from the point of view both of style and comfort, at the same time causing undue and undesirable fatigue.

Similarly, to start with a balance movement requires maximum nervous effort, and results in mere disfigurement of the movement—a sure sign of its inefficacy.

The lesson, then, must start with general movements, the first being simply introductory; will proceed with special movements and finish with general movements again, collecting and fusing the specific effects.

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* The relative preponderance of these effects is well in evidence in the Scheme of Effects on page 100.

SCHEME TO SHOW THE ORDER OF MOVEMENTS

AND THE

RELATIVE PREDOMINANCE OF EFFECTS AND AIMS.

ORDER.	CHIEF EFFECTS AND AIMS.	SECONDARY EFFECTS AND AIMS.
Introductory.	**Mental**— Order, Attention, Memory.	**Functional**— Respiratory, circulatory. **Structural (corrective)**— for shoulders, head, feet.
Arch-flexion.	**Functional**— Respiratory, by expanding lower part of chest.	**Structural**— Straighten dorsal spine, flatten abdomen. **Structural (muscular)**— for the muscles of the back.
Heaving.	**Functional**— Respiratory—expanding upper part of chest, increasing power of inspiratory muscles.	**Structural (muscular)**— Muscles of arms.
Balance.	**Mental**— Concentration—Repose. Voluntary co-ordination.	**Structural**— Grace of carriage. Suppleness.
Shoulder.	**Structural (corrective)**— Corrective for chest and back; Skill of hand—Ambidexterity.	**Functional**— Respiratory — widening upper part of chest. **Mental**— Voluntary co-ordination
Abdominal.	**Functional**— Digestive—Excretory.	**Structural (corrective)**— Straightening of lumbar spine. **Structural**— Making and maintaining a firm contour to lower region of trunk.
Lateral (rotations and side-flexions.)	**Functional**— Digestive—Excretory. Respiratory. (Spreading apart ribs on one side.)	**Structural**— Making and maintaining a firm contour in the waist region.
Jumping, (leaping, vaulting, running.)	**Mental**— Judgment, courage, exhilaration, cheerfulness, power of overcoming difficulties — voluntary co-ordination.	**Functional**— Respiratory, circulatory, digestive, excretory. **Structural**— for carriage, agility, neatness.
Respiratory.	**Functional**— Respiratory.	**Mental**— Repose, quieting.
Marching.	**Structural**— Grace, freedom, balance.	**Functional**— Circulatory. **Mental and Moral**— Public spirit, co-operation.

For explanation see opposite.

Explanation of Scheme.

The mental effects represent the aim of attaining "Control," the functional effects "Health," the structural effects, "Beauty, grace, and strength." If the scheme is analysed in the light of the foregoing arguments, it will be seen

(1) That the effect is on the organism as a whole.

(2) That since every exercise is taught by command and under discipline, every movement has its mental aspect, and that six movements have definite and special mental aims in addition.

(3) That five movements are devoted primarily to the functional, nutritive, or general effects of exercise, while four others embrace the same end in a less marked manner.

(4) That all the movements (except the Respiratory) aim at producing a beautiful, graceful, or muscularly strong body—two of them (Shoulder Exercise and Marching) in a marked degree.

In accordance with the Government Syllabus of Physical Exercise, the word "nutritive" may be substituted for "functional," and "educational" for "mental." Structural effects include the "corrective" effects of the same Syllabus, but are not restricted to the latter.

Chapter III.

THE CLASSES OF MOVEMENT EXPLAINED SEPARATELY.

Introductory Movements.

Definition. Introductory movements comprise movements for order and attention; prepare the class for the rest of the lesson as a whole, or for some movement in particular.

Permanent Introductions. The true or permanent introductions include all the preliminaries for getting the class into order, *i.e.*, falling in, taking distance, numbering, and opening ranks. These occur in every lesson, whether for "infants" or adults.

Breathing. Besides the permanent introductions other preparations are necessary—the lungs must be exercised and filled with fresh air two or three times. This is to insure that the blood passing through the brain centres immediately to be called into action, is properly oxygenated.

Deep breathing has a bracing, and at the same time a composing effect, and undoubtedly assists the class in giving its attention.

Foot Movement. There also must be some movement of definite rhythm that is already familiar to the class, and that will revive the feeling of previous lessons, stirring the motor brain centres (as opposed to intellectual) into vigorous action, and equalising the circulation generally.

Leg and foot movements seem most adapted to this purpose. Their rhythm is well defined, the co-ordination more or less familiar on account of their resemblance to walking, and the massiveness of the muscles involved insures the desired result to the circulation. Marching may be used in lieu of the foot movement.

Corrective Movement. In addition there must be something of a corrective nature. This may be a head movement, a simple shoulder movement, or both. It must not be overlooked that the foot movement is largely corrective both as regards the position of the legs and spine, and that the breathing should correct the carriage of the chest.

Introductions then must include

(1) Permanent order movements.
(2) Breathing.
(3) A foot movement.
(4) Something corrective.

These may often be combined together (See F. movement in Intro. group Tables 14 and 21) or other suitable movements added.

Arch-flexions.

Definition. Arch-flexions consist of backward flexions of the trunk, in which each joint of the upper part of the spine takes part.

Effects. The chest is expanded, especially the lower part, thus increasing the possibility of respiration; the lower ribs are made more supple, and the abdomen flattened by the extension of the abdominal muscles. Arch-flexions develop the muscles of the back, shoulder, and the neck.

Execution. The movement is begun by lifting the chest (not the shoulders), and is followed by bending the spine between the shoulders. The head moves back with the spine, but the chin is slightly drawn into the neck, so that the head does not merely drop backwards. The position as regards the contraction of the spinal muscles, closely resembles that produced by the stretching of the body which accompanies a yawn.

Application. For very young children arch-flexions may be omitted from the lesson without detriment, partly on account of the difficulty of getting the movement in proper "form," partly because the corrective effect is not as a rule needed.

The stoop position is like the arch in many respects, and forms a satisfactory substitute and preparation for the latter.

For older children and adults arch-flexions are invaluable for their corrective and respiratory effects. It is not advisable, however, to allow the movement to involve the lower part of the spine, as this tends to produce "hollow-back."

It is never necessary to give more than one arch-flexion in a half-hour lesson. (See also "Interdependence" on page 107.)

Must be followed by Depleting Movement. The strong pressure on nerves and vessels of the back muscles, produced by their contraction, may cause back or head-ache, through congestion to the spinal muscles. To counteract and prevent this, the arch-flexion is always followed by T. forward bend (stoop position) or T. forward downward bend (point stoop position). (See "Depleting Movements.")

Heaving Movements.

Definition. These are exercises cultivating the power of the muscles which lift and expand the chest, *i.e.*, the inspiratory muscles.

Effects. Heaving movements act especially on the upper part of the chest, increasing the respiratory capacity, and since they are performed with the arms, the arm muscles and those uniting the arm to the trunk are also developed.

True Heaving Movement. A true heaving movement is one in which the body is wholly or partially suspended by the hands, such as travelling along a bar or rope-climbing. It is obvious, therefore, that in free standing lessons only substitutes, or "false heaves," can be used.

Arm-stretchings have a very similar effect to true heaving movements, though milder both as regards the development of the muscles of inspiration and of the arms.

False Heaves as Substitutes. Side-flexions and rotations also expand the chest, forcibly spreading the ribs apart, so that, where apparatus is not available, arm-stretchings must be used instead of heaving movements proper, and lateral trunk movements rather more freely and frequently given in the lessons.

Balance Movements.

Definition. Balance movements cultivate general equilibrium, requiring high co-ordination of movement rather than force.

Effects. They are usually leg exercises, which in addition bring into play the muscles which hold the body in the upright position, and are therefore especially calculated to produce a good carriage.

The development of co-ordinate or graceful movement and of an erect and supple carriage, are secondary in importance, however, to the mental qualities of concentration, inhibition, and repose which these movements engender and cultivate.

The balance not only brings with it "the ability of inhibiting impulses, while keeping others concentrated for action in chosen pathways" (Posse), but also the power of ceasing to put forth effort—the very converse of restlessness and inattention.

Application & Progression. It should be observed that as soon as the automatism of a balance movement has been so far practised and acquired by a class, as to require no concentrating effort, it has ceased to be a balance movement for that class.

Progression in the balance movement, then, is essential to utility.

Children of all ages require plenty of balance movements, and since variety is preferable to difficulty, "change of type" will be found a practical method of progression. (See page 123.)

Reason for Position in the "Order." The balance movement is introduced after the heaving movement, so that after this and the arch-flexion have caused improved respiration the

next most important effect of exercise, viz., a good posture, may be secured. It is reasonable also to have a leg exercise after those for the trunk and arms.

With the balance the movements directed towards general effects come to an end. The three special movements—Shoulder, Abdominal, and Lateral Trunk—are more local and limited in their range and aim. They usually involve fewer muscles (and those more forcibly) than the general movements; at the same time they do influence the body as a whole, though somewhat indirectly.

Shoulder Movements.

An arm movement follows suitably here after one for the legs.

Definition. Shoulder movements are usually exercises of the arms, which have for their object the expansion of the chest and the production of flexible shoulder joints. They are done in some position producing isolation, and in such a manner that the arms become educated to move independently of the trunk, head, and in some cases of the shoulder blade.

Division. They are divided into two classes :—

(1) Expansion-shoulder movements.

(2) Localisation-shoulder movements.

Expansion-Shoulder Movements.

Examples. The easier arm flingings, swingings, and partings in different directions, are examples.

Effects. These movements are directly corrective and hygienic, in that they widen and stretch the pectoral chest (increasing chest capacity), flatten and draw down the shoulder blades on the ribs, straighten the dorsal spine, which is abnormally curved in the "round-shouldered."

Localisation-Shoulder Movements.

Examples. These are chiefly the more advanced arm liftings, partings, and the unsymmetrical arm flingings or liftings. (Shoulder movement Tables 45 & 48.)

The unsymmetrical and slow *arm-stretchings* really

belong to this group, too, but it is found more practical to use them in place of heaving exercises proper, when no apparatus is at hand.

Effects. In addition to the effects of the expansion movements, which these also possess, localisation movements require more force, greater mental concentration, more elaborate co-ordination or exact isolation, and result in an increased range of action to the joint, a wider and more delicate nervous control producing skill of hand. (See "Progression by mental methods," page 122.)

Application. Shoulder movements of both kinds are a most necessary form of exercise for school children, and every lesson should contain at least two. The second movement is suitably placed in the Introductory group (see Table 5 Intro. C., 46 Intro. F., &c., &c.), or with breathing (see Tables 8 and 26 Respir., &c.), or combined with almost any other class (see Tables 32 Arch., 33 Bal., 44 Abd., 18 Lateral, 14 Jump).

For children up to eight or ten years of age, the expansion movements provide all that is neccessary or advisable; and although the localisation movements are advantageously introduced later on, this should never be at the expense of the expansion type.

Progression. Progression in both kinds (apart from the pros gression in the arm movement itself) is made by fixing the trunk first, so that the trunk muscles are prevented from assisting in the movement. These positions (exclusive of those requiring apparatus) are stoop, and lunge. An example of this progression is given in the shoulder movement of Tables 14, 19, and 35 (2 A. swimming is used instead between 19 and 35).

Inter-dependence of Arch-flexions. There is a good deal of mutual dependence between the arch-flexion and the shoulder movement for their progression. In fact, scholars experienc-

ing difficulty in one invariably find it in the other class also. The stretching of the chest, and the contraction of the spinal muscles, entailed in the arch-flexion at the beginning of the lesson, render good form in the shoulder movement more possible. (This is one reason for the arch-flexion coming earlier in the lesson.) No position or movement of the arms should be used in conjunction with the arch-flexion, till it has become thoroughly familiar as a shoulder movement.

The Normal Position of the Shoulder Blades.

It is as well here, perhaps, to discuss the normal and desirable position of the shoulder blades. When at rest they should *not* be held back close to the spine, making a narrow back, and consequently a weak one; nor should they fall away sideways, be lifted, or with protruding base—positions all indicative of flat chest.

* The blades should occupy a medium position, flat on the ribs, and well drawn down, so that the teacher will do well to adopt the words "*shoulders down*" as a general correction instead of the customary "*shoulders back.*" The position of the shoulder blades and chest is indicated to a great extent by that of the hands, and a correction to the latter, while avoiding monotony, presents the same truth in a new light, and will procure the desired end. (See position of "Attention," page 20.)

Abdominal Movements.

Definition. These are movements involving the contraction of the abdominal muscles for the purpose of improving digestion, and developing the natural support of the abdominal viscera.

Effects. When the abdominal muscles contract, more blood is brought to the organs of that cavity.

* "When the arms are hanging by the side in a state of repose, the spinal borders of the shoulder blades are vertical, and in the adult man about 6½ inches apart. The distance between the blades should measure the same as the length of their spinal borders."—Duval's "Artistic Anatomy."

The increased circulation and the mechanical pressure of the muscles favour the secretion and discharge of the digestive juices, increase absorption, and accelerate peristalsis.

This last effect causes more rapid and complete excretion through the intestines.

These exercises are corrective in that they straighten the curve forward of the spine at the waist. This curve, if too pronounced (hollow back), as a rule indicates a badly-balanced body with the weight thrown back on the heels, and is very ungainly besides.

On the firmness of the external abdominal muscle depends not only the support of the organs, but also the beauty of outline of the lower part of the trunk.

Difficulty of Application. Most abdominal movements require either apparatus or extra floor space for their execution, so that in free-standing lessons this class, as well as heaving movements, must be somewhat neglected.

Substitutes. Their functional effects are too valuable to be lost, however (especially as constipation is such a common ailment amongst children), and in the foregoing tables the "fancy" marches which substitute the abdominal group in many cases, are designed to bring the abdominal muscles into play. The teacher will do well, therefore, to make an effort to *introduce these marches regularly* into the lesson. In the tables where the marches do not involve abdominal contraction this effect is arranged for elsewhere, usually in the balance movement.

Lateral Trunk Movements.

Definition. Lateral trunk movements consist of rotations and flexions sideways of the trunk.

Effects. They emphasize and complete the functional effects of the abdominal movements, and, therefore,

come after them. They have additional influence on the liver, by alternately compressing it and releasing it from pressure. These exercises have been supposed to increase the rapidity of the blood flow in the inferior vena cava, which follows the movements of the spine, but the accuracy of this supposition has lately been called into question. They have the same effect as the abdominal movements of flattening the abdomen and making the waist region firm. This applies more particularly to rotations.

Rotations and flexions both spread the ribs apart on the opposite side to which the rotation or flexion takes place.

Rotations.

Execution. The trunk is turned or twisted round a vertical axis as far as it will go in the desired direction, *without making any movement of the feet.*

A negligible part of this rotation takes place in the ankle and knee joints (even when they are kept straight); a good deal of it is in the hip joint, and the rest between the separate joints of the vertebræ.

To insure the trunk muscles getting their share in the work it is necessary for the pupils to turn as far as possible every time. The head should not alter its relative position to the neck, *i.e.*, in the turn position the nose is still in line with the "middle buttons" of the dress or coat, and the eyes looking forward square with the shoulders.*

Progression. As in shoulder movements, progression is made by fixing the trunk and leaving the shoulder muscles to work unassisted, so in rotations the legs may be fixed and prevented from helping the movement. In this way the trunk muscles

* There is no harm in rotating the head more than the trunk, but it does not look so well as the movement above described; it requires less co-ordination, and cannot be carried out in the advanced T rotations with stretch, rest, &c.

are "isolated," and are accountable for the whole of the limited movement produced.

In the case of the shoulder movement the isolation is produced and maintained by voluntary muscular effort, but in the rotation it is procured mechanically by kneeling or sitting astride, so that the isolated rotation is not necessarily more *difficult* than the unisolated. The isolated rotations are very efficacious, however, give variety, and may be used with the smallest children. (See Lateral Movement Tables 3, 5, 7, 9.) The exact progression in isolation is, stand, astride, walk o, close, walk f, kneel, (lunge), ride sitting.

Side-Flexions.

Execution. When the trunk is bent to the side, the spine is curved throughout its length (as in the arch-flexion), not merely bent at one point. The ribs on the opposite side to the flexion are lifted and spread apart, increasing chest capacity. The head again follows the spine, but there should be no extra flexion of the head on the neck vertebræ.

Application. In lessons of short duration it is not necessary to give both forms of lateral trunk movement in their proper position in the table; one or other is sufficient. Rotations are usually easier than either side- or arch-flexions, and if there is time for one trunk movement only, the rotation had best be selected.

After these three kinds of specialised movement the class is again ready for something more general.

This is obtained in jumping and leaping.

Jumping and Leaping.

Definition. A jump is an exercise in which the body is propelled into the air and remains wholly unsupported for a short space of time.

This definition will include free jumps of all kinds —ordinary long and high jumping, jumping over bars, vaulting, skipping, many dancing movements,

and running. (In the last-mentioned exercise, the back foot leaves the ground before the front foot strikes it, and is therefore rightly classed as jumping.)

Reason for Coming at End of the Lesson.

Jumping is a collective kind of movement embodying and fusing the effects of all the preceding classes into one of compound effects. The exercises require concentration and equilibrium just as definitely as do balance movements, and co-ordination just as definitely as do the shoulder movements; they require the contraction of the abdominal muscles (almost without exception), and the power of deep breathing.

Besides this, vaulting and other jumps may involve heaving, arch and side-flexions or rotations. Jumping comes suitably at the end of a lesson, therefore, when the body and mind are prepared for it, and should not appear early in a lesson unless under most exceptional circumstances.

Effects.

Jumping cultivates a quickness of action following on thought—judgment to gauge effort with regard to space and time. It requires courage to perform, and engenders a certain power of overcoming difficulties.

It develops the "spring" of the whole body, *i.e.*, the power of the flexor and extensor muscles of the foot, leg, thigh, back, and abdomen.

Jumps, leaps, and running temporarily quicken respiration and circulation, and may lead to permanent increase of lung capacity. Their bracing and exhilarating effect is due to the number and size of the muscles brought into action.

Wide-spread action always "raises the spirits," producing cheerfulness, and is therefore highly to be commended, but it must not on this account usurp more than its due proportion of time in the lesson.

Execution. Much more importance is attached to the method of "landing," and to style in a jump, than to mere height or length; indeed, jumping may be most injurious with improper or careless landing. In high jumping over a rope, while the teacher is warned about the necessity for insisting on a proper landing, he is not expected to give elaborate explanations and corrections to each child, for this wastes time, and does not offer the pupils enough " turns " to improve in.

A simple plan is to divide the class into those who know how to land and those who do not; the latter should not have the rope more than 1ft. high. In large classes, the scholars may jump two, three, four, or more abreast, each line standing at attention where it landed until the command for the next line to spring is given.

Method of the Spring. When the leap is off both feet only the balls of the feet should be in contact with the ground, the body momentarily assuming curtsey-standing position. When the spring is off one foot the heel should be raised and the knee slightly bent. The sudden change from curtsey-stand to that of " attention " propels the body into the air.

Method of the Landing. As it descends the body should again assume the position of the spring, so that *at the instant* of landing the knees may be bent. The toes and knees should be turned outward, the heels within a few inches of each other, the body erect and stationary over the feet if possible, but the flexed position of knee and hip is essential to safety.

If the feet strike the ground with the knees straight, the shock of the fall runs up the spine, jarring and jerking the organs attached thereto. If, on the other hand, the joints are semi-flexed at landing, the powerful muscles which resist flexion have time to " break the fall " while the flexing movement continues. A certain amount of shaking

to the organs no doubt occurs, but this appears to be of a beneficial and stimulating nature.

The Finish. From the position of completed flexion (*i.e.*, curtsey-standing in the case of a moderate jump, or curtsey-sitting in the case of a high one) the movement finishes in the usual way of stretching the knees and sinking the heels.

Effects of Free Jumps, &c. What has been said about courage, judgment, power of overcoming difficulties, &c., scarcely applies to the "free" jumps, dancing steps, or skipping. These possess the same invigorating and exhilarating qualities, nevertheless. They cultivate agility, lightness, and neatness of movement; and, moreover, strengthen the ankles and feet most effectively.

They are in addition an invaluable preparation and adjunct to the more vigorous forms of jumping.

Correct "Form" in Dancing Steps. In the dancing movements, such as "coupé," "dancing step," and "crosswise steps," and marches such as "Swing," "Spring" and the "Polka" march, the toe of the moving foot should always be pointed and the ankle stretched; the knees and toes should also be "turned out" in correct dancing form—*so long as the out-turned foot is not made to bear weight.*

Skipping. In skipping exercises the rope should be turned backward (*i.e.*, start in front and go overhead first), as this movement raises the chest, while the forward motion depresses it.

The following movements can be used with skipping ropes, and many others might be adapted: Jumps in Tables 1, 3, 5, 10, 12, 31, 39. Marches in Tables 3, 4, 5, 36.

Respiratory Movements.

Definition. A breathing exercise consists of a deep inspiration and expiration (followed by a slight pause), for the purpose of increasing the supply of oxygen to the system.

Effects. Besides the far-reaching purpose to the system of supplying oxygen and eliminating the waste products of the lungs, the breathing serves to calm the class after the exhilaration and, perhaps, excitement of the jumping. The pupils are more likely to pass out to the next lesson peacefully and in order, than if the table finishes abruptly with the jumping.

Execution. Breathing movements may be accompanied by some simple arm movements, which serve to enlarge the chest, or put it in a better position to take in air.

So much has lately been said and written on the importance of deep breathing, and the subject so often brought before the public mind, that only hints of a practical nature need here be given.

Poor Breathing. In the first place it should be noticed that poor breathing is possible, even with a large, supple, and strong chest, and that since the arch, heaving, shoulder, and lateral trunk movements influence the structures of respiration only, the function itself also requires to be exercised.

Breathing is Active Exercise. Deep breathing is a strong movement requiring a good deal of effort, and producing fatigue if often repeated. Three or four deep breaths in succession is ample for small children, and six the limit for older children.

The teacher need not confine the breathing exercises to the two allotted places, but may give free breathing between any two exercises when it seems advisable.

Breathlessness. It is not possible to make a deep inspiration when "out of breath;" signs of breathlessness should therefore be watched for after jumping. If these signs are in evidence a short practice in opening and closing ranks—or in facings—will give the quick-working lungs time to get back to their normal rate.

Nasal Breathing. When teaching young children (or, indeed, beginners of any age) to breathe, it will be found advisable to

let them breathe in through the nose and *out through the mouth, at first.* By degrees, as the pupils become accustomed to managing these extra volumes of air, they should be trained to expire nasally.

Audible breathing gives the teacher an opportunity of noting the volume of the breath, and how the child controls it. It is also more interesting to the child.

Marching.

Effects. The stimulating effect of marching on the circulation is well known.

Clumsiness of trunk and legs is largely due to the individual's inability to transfer his weight at the right instant, and to adjust it accurately. Careful practice in marching is a sure remedy for a slouching and fatiguing gait, and should produce a finer carriage and better poise of the figure.

Moral Effects. Marching also has very marked mental and moral effects, for when the class enters into the public spirit of it, it calls for no little unselfishness.

Enebuska says in this connection: "The correctness and beauty of the evolutions depend upon the close attention of each member to the movements of the other members, and in striving to keep his movements in harmony with theirs. Every pupil, it matters not how superior he may be in individual competition, shall keep his shoulders in line with his less fortunate brother or sister. It is a moral lesson that appeals to our sense of justice, teaching the reverence and respect that are due to our fellow-men. It suggests fraternity and inter-dependence for co-operative purpose, and mutual submission for joint benefit and common success."

Execution. In marching the head, chest, and eyes must be in the position of "attention"; the arms should swing easily from the shoulder, with the elbow and wrist joints free. The hand may rise as high

as the waist if the class is marching rapidly or taking "long steps," but such exaggerated movement is not, as a rule, necessary.

Both knees must be kept straight, except that of the rear leg, which, at the instant of coming forward, must be bent, in order that the foot may clear the ground.

The ball and the heel of the foot strike the ground simultaneously gripping and pressing the ground between them, so that the body is propelled forward for the next step.

Application. There is no fixed position in the table for marching. When closing of ranks can be done without hesitation, marching may be given twice or even three times in the lesson. A march before the arch-flexion and another before the abdominal, makes a good division of the exercises. If marching is only given once, it should come before or after the balance, the "fancy" march being given at the same time.

Running (Marching at the Double).

Execution. In running the trunk is inclined forward; only the balls of the feet touch the floor, for the movement resembles jumping. The steps should be as noiseless as possible. The hands are raised as high as the waist, with fists loosely clenched, the back of the hands outward, and the arm allowed to oscillate freely at the elbow and shoulder.

If the elbow and shoulder joints do not work freely, or if the arms are pinned against the sides, the shoulders and chest cannot avoid taking part in the oscillation, and an ungainly waggling motion is the result.

(For further discussion on "running" see "Jumping" and "Depleting movements.")

Depleting Movements.

Definition. The term "depleting" is applied to an exercise having the effect of relieving congestion in a given

part. It is not a movement for physical development, but for temporary functional correction.

Effect. The relief is usually brought about by stretching muscles at some distance from the seat of the congestion, so that the veins running through them and their fasciæ also become stretched, and hold more blood, thus counteracting the congestion.

Instances of the Necessity for Depleting Movements. In the case of an arch-flexion there is congestion in the spinal muscles; the depletion is brought about by stoop position, or in a greater degree by point-stoop, which causes stretching of the muscles of the calf and the back of the thigh.

The relief consequent on the assumption of this position is well known to schoolboys and others, who by instinct or imitation take it after running and racing. The congestion in the case of the distressed breathing of the schoolboy is in the lungs and heart, but it is relieved in the same way. The slight stretching of the calf which occurs in ordinary marching makes this exercise in a measure depleting, and the teacher should therefore see that *running is always followed up by a few minutes' marching.*

To set a class to do exercises when more or less out of breath from running is an unwise tax on the heart and lungs. On the other hand, suddenly to cease to make any demand at all on the heart, by giving the pupils a rest or "stand at ease," may be equally injurious, and at anyrate does nothing to diminish the time spent in waiting for the circulation and respiration to return to normal.

Application. With the exception of point-stoop position after the arch-flexion, and marching after running, depleting movements have no regular place in the "Order of Movements."

If the class is abnormally out of breath, and there is not time for marching, wing (or stretch) trunk-flexion-forward-downward in walk f, will be found an effective movement.

Chapter IV.

PROGRESSION.

By the term "progression" is meant the series of changes a movement undergoes in order that it may, step by step, become more difficult of performance, and stronger in its effects.

The term is applied similarly to lessons, signifying that each lesson is an advance on the one which preceded it. Progression is the very essence of training; it means good "grounding," the laying of a wide and accurate foundation for movement, leading in the end to a graceful, efficient, and fully-controlled body.

Progression must not be arbitrary, but must vary with individual capacity and with the average capacity of the class. On account of the restrictions which such considerations as dress, nutrition, floor space, &c., may impose on progression, it will sometimes be found that the pupils progress more rapidly or more slowly in one class of movement than in the others. The teacher must then be careful that the main body of the lesson does not suffer for the sake of the irregularity. For instance, if the arch-flexions are poorly done, extra time may be given to the easy movements of this class without delaying any of the other classes. Or, again, if the balance movements are particularly good, they may be allowed to outpace the general standard, provided this involves no extra attention. Bearing in mind that in order to progress in a movement it must be made more difficult of performance—stronger in its effects, and that the effects of movement are structural, functional, mental—we find that the various "methods of progression" fall into these three groups without much overlapping.

Methods of Progression.

Structural, dealing with (1) Base.
(2) Lever.
(3) Weight.
Functional, dealing with (4) Speed.
(5) Duration.
(6) Rhythm.

Mental, - - - - - - (7) Dealing with an increasing difficulty of nervous action.

(8) An additional method of progression is found in "change of type."

The first three methods of progression have been classified as structural, because they are concerned with structural or mechanical changes :—

(1) Base. When a body rests upon any hard, flat surface, its base is defined to be the area enclosed by a fine string drawn tightly round it, so as to enclose all points of the body in contact with the surface.

So long as the weight of the body (acting in a vertical line through its centre of gravity) falls within the "base," balance is maintained. Directly the weight falls outside the base, balance is lost, and the body will drop to the ground, unless some counteracting force is brought into play to reinstate the equilibrium. The wider and larger the base of a movement is, therefore, the easier it is to perform; and the same movement is made progressively more difficult by decreasing or narrowing the base.

Example: From side-bend in astride progression is made to side-bend in standing or close.

(2) Leverage. A lever is a rigid bar, movable about a fixed point termed the fulcrum.* The power-arm of a lever is measured by the distance between the fulcrum and the point at which the power acts. The weight-arm is measured by the distance between the fulcrum and the point at which the weight acts, *i.e.*, the centre of gravity of the body to be moved.

The longer the power-arm the greater the leverage, and the smaller is the force required to move the weight. Conversely, the shorter the power-arm the less the leverage, and the greater is the force required to move the weight.

Now, the power-arm may be relatively shortened, and the leverage relatively decreased, by an increase in the length of the weight-arm, and this is what generally occurs with bony levers of the body.

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* "Rigid" and "fixed" may be used relatively as well as absolutely.

BASES.

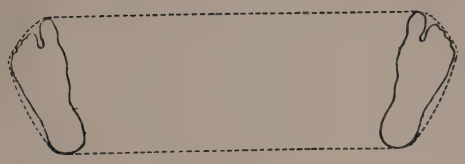

Fig. 29. Stride Standing.

Fig. 30. Close Standing.

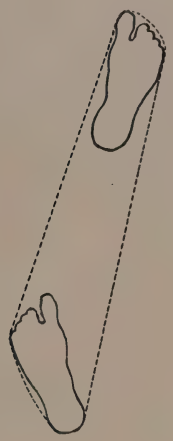

Fig. 31. Walk Standing forward.

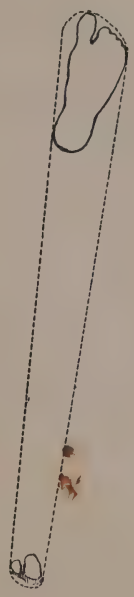

Fig. 33. Toe Lunge.

Fig. 32. Toe Standing.

DIAGRAMS to illustrate **BASES.**

The space enclosed by the dotted lines shows the base in each case.

In trunk movements, the weight to be moved is the weight of the body above the hips plus that of the arms and head, and though this weight itself must remain constant its centre of gravity may be made to vary with the position of the arms. Thus the centre of gravity moves higher up and the weight-arm lengthens as the hands are changed from standing position to wing ; then to bend, cross-bend, yard (or reach), rest, and finally to stretch.

The lengthening of the weight-arm denotes a relative shortening of the power-arm, and as a result more power is required to bring about the movement.

At the same time equilibrium is rendered less stable by raising the centre of gravity.

Example: From side-bend in rest, progression is made to side-bend in stretch.†

The half-positions, such as ½ wing-½ rest, may be arranged in intermediate progression between their two component parts.

(3) Weight. The weight itself may also be increased by the use of dumb-bells and various other hand apparatus. This is not an advisable method of progression for children, as it is impossible for the teacher to adapt the weights used to the individual capacity of each child, and excess of weight invariably produces over-development of the shoulder muscles, giving a thick and clumsy appearance to this region. Besides this, the grasping and gripping muscles of the hand acquire sufficient development in writing and other school occupations to render their exercise unnecessary, and perhaps undesirable, in the drill lesson.

The three next methods of progression are classified as functional (as opposed to structural), because they involve an increased physiological output—*i.e.*, more muscular and more nervous energy.

(4) Speed. Bearing in mind that the speed and rhythm of certain movements is inherent and invariable (arch-and side-flexions, &c.), many movements are yet found in which both may be changed. Taking speed only into account, it is found that a rapid movement is generally easier than the same done slowly.

† Round-shouldered pupils will often find "stretch" an easier position than "rest," notwithstanding the decreased leverage of the former position.

Examples: 2A bending, stretching, flinging, parting, &c. (For different relative speeds of these, see page 26.) The difficulty of the decreased speed in these cases is chiefly caused by antagonistic muscular action, *i.e.*, the flexors opposing the extensors as the latter stretch the arm.

Progression by increase of speed is of rarer occurrence. *Examples* are (a) T turnings (see trunk "turning," page 26), (b) facing in one count instead of two.

(5) Rhythm. An even rhythm is the easiest to learn and maintain. In such movements as preparation-for-jump, jump-on-the-spot, curtsey-sitting, and other balances, the teacher can progress by varying the rhythm. This practice is also a good test of whether a class is at fault in working "before command" or not.

(6) Duration. Change in duration allows of two simple methods of progression :—

(a) An exercise may be made a progression on itself by maintaining the final position or each intermediate position a greater length of time.

Example: Stoop-stand, arch-stand, lunges, crook position, etc.

(b) The frequent repetition of a movement makes it "stronger in its effects," *i.e.*, its effects are produced more times.

(7) Mental. The mental method of progression deals with the brain centres governing motion, with the "thought" part of movement. Here arm movements, and to a less extent leg movements, are concerned.

The symmetrical form of exercise (both sides alike) is the easiest for the mind to comprehend and order, as well as for the nerves and muscles to carry out.

* Unilateral or alternate actions follow.

Third in order of difficulty come the isolated or restricted movements; fourth, the unsymmetrical-bilateral (two sides unlike at the same time), and finally, the most complexly co-ordinated actions.

Notwithstanding that one side of the brain governs one side of the body only (and that the opposite side), it is found that

* "Alternate" may be in two counts and movements, or in one.

movement on the two sides is closely associated—so closely, in fact, that one side can to a certain extent accomplish the work of the other. This is especially the case in the more frequently co-ordinated and the symmetrical movements.

In order, then, to insure that the two brain halves work equally, or, at anyrate, independently, one of two kinds of action must be demanded from the nerve centres :—

(1) Actions of unfamiliar co-ordination, or

(2) Unsymmetrical-bilaterial actions.

These kinds of action require the expenditure of a good deal of brain energy and concentration from the pupil, and on these grounds are unsuited to children under eight years of age, in whom the brain development is too immature to sustain so severe a tax. On the other hand, they are exceedingly valuable for older children, encouraging and creating ambidexterity, and assisting towards a well-integrated brain texture.

The teacher is referred below for examples in this mental progression. In the foregoing seven methods, possible progression as regards a single type of movement has in each case been considered. Progression in a class of movement, however, is as frequently and as advantageously made by a sequence of exercise of different "type," provided always that the new movement is a little more difficult than the one about to be dropped.

(8) Progression by Change of Type.

In this way all the types are practised at the same period, and all brought up to the same general level.

The following are examples of Progression from the Tables :—

(1) Base—Tables 20 and 21 Lateral.

(2) Lever—Tables 37 and 38 Shoulder ; 43 and 44 Arch-flexion.

(4) Speed—Tables 33 and 34 Heaving.

(5 and 6) In changes in duration and rhythm of movement the teacher possesses a means of making a lesson progressive, without altering the table.

(7) Mental progression.

Symmetrical : Tables 2, 3, 4 Shoulder movement.

Unilateral : Tables 7, 8, 12 Shoulder and 18 Heaving.

Isolated : Tables 19 Shoulder, 20 and 21 Bal., 24 Shoulder.

Unsymmetrical-bilateral: Tables 30, 38, 40, 43 Heaving, 46 Shoulder.

Co-ordinated: Tables 37 Bal, 40 Jump, 43 Heaving, 45 Intro. F., 47 Heaving, 48 Marching.

(N.B.—Unsymmetrical-bilateral actions involving "downward stretch" are so easy that they are generally ranked with the alternate.)

(8) Type—Tables 5 and 6 Balance; 21 and 22 Shoulder; 16 and 17 Jumping.

CHAPTER V.

HINTS ON TABLE MAKING.

WHEN arranging a set of lessons for a class, it is a practical and convenient plan to have a sheet of paper large enough to take several tables of exercises side by side in parallel columns. (See page 127.)

This enables the teacher to compare each movement and each lesson with its neighbours as it is made, and at the end of the lessons shows in a schematic manner what has been accomplished.

The teacher should first write in the important movements of each table (*i.e.*, the arch, heaving, balance movements, &c.), which are to give the character to the lesson. The introductory movements, the fancy march, &c., should next be written in, making them fit in with the more important items (in regard to quality, quantity, and type), and supplementing, to a certain extent, any omissions in the body of the table.

The table should now be quickly reviewed three times to see :—

(1) That movements and positions are as unlike as possible.

(2) That they are of approximately the same difficulty.

(3) That some of them are "interesting" from the pupils' point of view.

(1) If two adjacent exercises are somewhat alike and cannot conveniently be altered, marching may be put between them, or their order slightly transposed to give the twice-worked muscles a rest.

(2) The teacher should be sure that each lesson is more difficult than that which preceded it. This does not mean that it is necessary to progress in every class of movement at the same time ; indeed, it will generally be found sufficient to progress in half or even a third of the total number, replacing the remainder of the movements for new or old ones of the *same* difficulty.

An exercise that is badly done should be transplanted, without alteration, to some succeeding table.

In making a set of lessons in advance, therefore, the teacher need only write in the characteristic movements; the accessory movements for each table will suggest themselves, as the previous lessons are put into practice.

(3) " Interest " may often be given to an otherwise dull lesson by a smart jumping exercise, or by a lively march. (See page 130, " Imagination.")

TABLE-BLANK FOR SET OF SIX LESSONS.

	TABLE I.	TABLE II.	TABLE III.	TABLE IV.	TABLE V.	TABLE VI.
Introductory Movements. Order. Foot. Corrective. Respiratory.						
Arch-flexion.						
Heaving.						
Balance.						
Shoulder.						
March or Abdominal.						
Lateral.						
Jumping.						
Respiratory.						

A KEY TABLE OF TYPES IN APPROXIMATE PROGRESSION.

Arch-flexion.

1. Stoop.
2. Astride, Standing, Close, Walk, &c.
3. Turn.

(4. Support.)

Heaving.

Substitutes.

1. 2 A. stretchings.
2. Alternate A. stretchings.
3. Slow A. stretchings.
4. Unsymmetrical—bilateral A. stretchings.

Balance.

1. Toe stand.
2. Toe support st.
3. Curtsey st.
4. Crook half-st.
5. Curtsey sitting.
6. Half-standing (f. s. or b.)
7. L. swimming. / L. circling.
8. Alternate knee bending in toe st.
9. Lunges: Toe lunge (F. grasp lunge).
10. Half-crook-half-toe st.

Shoulder.

Arm Movements.

1. Expansion.

The easier
2 A. flingings.
2 A. swingings.
2 A. swimming.
2 A. partings.

2. Localization.

2 A. turning and the more difficult
2 A. liftings.
2 A. partings.
2 A. stretching.
2 A. swingings.
2 A. flingings.

Trunk Positions.

3. Turn.
4. Stoop.
5. Lunge.

(6. Prone lying, with T. raised.)

(7. F. grasp lunge.)

Abdominal.

1. Point stoop st.
2. T. circling.

(3. Lying 2 L. raising.)

(4. Prone falling.)

(5. Lying T. raising.)

6. Kn. / Half-Kn. } falling.

(7. F. grasp fall sitting.)

Substitutes.

Crook half-st.; Run on spot; Marches with L. raising, &c.

Lateral.

Side-flexions.

1. Astride, Stand, Walk, &c. Close, &c.
2. Sideways lunge.
3. Turn st.

(4. Side support st.)

(5. Half-F. grasp st.)

6. Leg lifting sideways is partly side-flexion.

Rotations.

1. Astride, Close, Standing. Walk, &c.
2. Kneeling.

(3. Ride-sitting.)

Jumping.

A. On the Spot.

Stride jump.
Ditto with facings.
Dancing step f. and s.
Ditto with facings.
Jump on the spot and Double ditto.
Jump-on-spot with facings.
Cross-wise jump.
Ditto with 2 slow and 3 quick changes.
Coupé-step.

B. On Spot—More Space.

Stride, with 2 A. flinging, lifting, or stretching.
Jump-on-spot, with 2 A. flinging, lifting, or stretching.
Cross-wise jump, with 2 A. and L. flinging.

C. Moving from Spot.

Curstey st. jump f., s., or b.
Ditto with facings.
Curtsey sitting jumps.
Stride jump coming forward.
Jump f. or o., with 1 step start.
Ditto with facings.
Ditto with cross-start.

D. More Space.

Jump f., with 3 steps start.
Ditto with facing.
Jumping, skipping, circular jumping, &c., &c.

(N.B.—Positions in brackets are used in the supplementary tables only; not in the "free standing" tables.)

Chapter VI.

THE NECESSARY DIFFERENCES IN INSTRUCTION FOR CHILDREN UNDER EIGHT YEARS OF AGE.

Under ideal school and home conditions, it is most unlikely that normal children under eight years of age would require formal educational gymnastics at all. Games, and the spontaneous plays and occupations of early childhood, would furnish the necessary stimulus for growth and symmetrical development. But conditions are not ideal, and the large proportion of children who fall below the normal, renders systematised regular exercise expedient in the average kindergarten and infant school.

Recognition of these facts, however, should help the teacher to modify and adapt, both the method of teaching and the movements themselves, to the needs and age limitations of the children.

It is now generally conceded that teaching by imitation is preferable to teaching by command, for young children, as the latter makes greater demands on the higher brain centres.

Method of Imitation.

The words of command may, however, be used while performing the movement, for this gives point to the parts of the exercise and fixes the rhythm.

It is not necessary to dictate an exact command for every movement; the directions may often be given in a less formal way in the ordinary speaking voice.

"The question of insistence on accuracy is one that calls for discrimination, since corrections of detail may be obtained at too great expenditure of energy in immature parts of the brain. The years before eight are the time when bad habits in movement automatisms are most easily fixed for life; it is the period when bad hereditary tendencies are more likely to crop out and check development. Training, therefore, should aim at correcting bad tendencies and

Accuracy.

developing an all-round graceful, active carriage. Infancy is the period when well-planned physical exercises may conduce most to insure healthy brain growth."*

The movements selected for young children's classes should be characterised by "short levers" (*i.e.*, short weight-arm), and wide, firm "bases."

Movements. The four trunk movements of an ordinary lesson need not all be given separately. They may often be combined with each other, transposed from their regular place in the "order," and some of them occasionally omitted.

Co-ordination. Nothing of intricate co-ordination should ever be attempted; exercises should be chosen as far as possible from their resemblance to those of daily life.

Variety. It is most important to give plenty of variety in young classes, and not only to make each lesson short in duration, but also to avoid much consecutive repetition of exercises.

Imagination. Little children are always "interested" in movementsthat call their imagination into play, so that such terms as "wind mill," "punching," "signals," "swimming," "cock-step," &c., &c., are fully justified for use in their classes.

Music. Whenever possible, marching should be done to music. (See page 19.)

* From a paper by Miss M. E. Findlay on "The Relation of Physical Movement to Mental Development."

PHYSIOLOGY OF EXERCISE.

It is a widely-recognised law that " Function makes structure," or, in other words, that activity is the precursor of development. The development of any tissue or organ is dependent on its activity, and its efficient development on its efficient activity. Inactivity or excessive activity is followed first by cessation of development and then by atrophy. Complete inactivity is found only in death.

The term development embraces form, size, texture, and capacity for doing work ; hence it follows from the above law that a tissue can only improve its form, size, texture, and capacity for work *by working*.

Whether the activity of a tissue is one of dissimulation or of assimilation, the energy for the activity is measured by its state of nutrition.

Nutrition is regulated by the nerves and the blood, and as nerves themselves are dependent on the blood, (for ligature or obstruction of the nutrient vessels to the brain or cord instantly abolishes the functions of those organs)—it is in the blood that the causes capable of modifying and presiding over nutrition must ultimately be sought.

Now, the object of Physical Exercise is to encourage and maintain the highest and most equable development in the body.

Development, it has been seen, results from activity; activity is measured by nutrition, and nutrition is dependent on the blood ; and since physical movement alters not only the rate of flow and the temperature of the blood, but also its composition, the effects of exercise on the circulation may be considered forthwith.

The Effect of Exercise on the Circulation.

Rate of Blood Flow.—Muscles by their contraction cause the blood flowing through their vessels to be urged mechanically forward. The relaxation of the muscles following the contraction, and the partial emptying of their vessels allows the blood to flow more freely through them again.

Repeated contractions in this way increase the rate of flow, at first locally at the seat of the contraction, later in the body generally, when the quickened blood-flow has reached the heart.

This general acceleration of the circulation is eventually due to a quickened heart-beat, for at the same time that the supply to

the heart is increased on the venous side the demand on the arterial side is also increased, since working muscles require more oxygen than those at rest.

(Quickened respiration is also an important, though indirect factor, in causing a quicker heart-beat.)

Temperature. — Part of the energy of combustion in the muscles is liberated as heat, which, by the increased rate of flow, is soon widely distributed.

Composition.—The relative proportions of the constituents of blood are altered by :—

(1) The subtraction from the blood of oxygen, through the greater consumption in the muscles.

(2) The addition to the blood of those waste products—carbon dioxide, urea, &c.,—which are the results of combustion.

This alteration in composition, however temporary, immediately affects respiration, which must now be considered.

Effects of Exercise on Respiration.

It has been seen that during active exercise the blood is temporarily deficient in oxygen (*i.e.*, there is an increased respiratory need), but blood, deficient in oxygen, passing through the respiratory centre of the medulla, immediately rouses that centre to greater activity, so that the respiratory acts are increased in number and extent. The object of the accelerated inspirations is to meet the oxygen deficiency of the blood, by increasing the quantity in the lungs ; while the accelerated expirations are to rid the organism of the extra quantity of carbon dioxide present in the blood.

The cardiac and respiratory centres are in close connection, and the increased activity of the latter is soon followed by a more rapid heart-beat.

The interval elapsing before the heart and lungs return to their normal rate of action differs in individuals according to their health and condition, and to the intensity of the exercise.

Breathlessness.—In a violent and continuous exercise such as running, the respiration is quickened to the point of breathlessness.

Breathlessness is the direct result of deficient aeration of the blood, rather than of the increased quantity of carbonic acid; for the latter gas in excessive quantities in the blood has the action

of a narcotic poison, except when it is associated with a diminution of oxygen.

In breathlessness the inspirations are deeper and freer than the expirations, which are rather short, difficult, and insufficient. The feeling of distress accompanying breathlessness is due partly to this difficulty of the expirations and partly to a want of co-ordination between the increased breathing and the increased heart-beats.

Any exercise which requires the expenditure of a great deal of force in a short time may produce breathlessness. As soon as the production of carbonic acid is in excess of the elimination (the condition being concurrent with a diminution of oxygen), breathlessness ensues.

In a healthy person taking violent mechanical exercise, such as running, the stage of breathlessness is soon passed through, and he is said to have his "second wind." This implies that the heart and lungs are working co-ordinately, and that the production and elimination of carbonic acid are balanced. The individual, though still working harder with heart and lungs and legs, than in walking for instance, suffers no more feeling of distress than in the latter exercise.

In recapitulation it may be said that—

(1) Any form of active exercise temporarily produces a quicker and deeper respiration.

(2) Exercises requiring the expenditure of a great deal of force in a short time produce breathlessness.

And from both (1) and (2) it follows that—

(3) Regular active exercise under good conditions as regards fresh air, serves as training for the chest and lungs—permanently enlarging their capacity, and keeping the respiratory tissues generally, in such elastic tone as to maintain the individual in health, and enable him to resist disease.

Effects of Exercise on Digestion.

Movements of the trunk on the legs, and of the legs on the trunk, have the most direct effect on the digestive organs; but active exercise of any part of the body has an indirect effect, for two reasons:—

(1) In a muscle doing work the consumption of certain muscle elements by oxidation causes it to draw fresh materials from the blood to repair and rebuild. This 'depleted condition of the blood, together with a certain condition of the gastric and other nerves, accounts for the phenomenon of " appetite," and appetite for food insures a good action of the digestive juices.

(2) The more vigorous circulation of the blood to all parts of the system sooner or later involves the capillaries of the digestive mucous membrane, and stimulates its activities of secretion and absorption.

Movements brought about by contraction of the abdominal muscles influence digestion more directly than this, however, both on account of the extra blood necessarily drawn to their neighbourhood to enable them to work, and on account of the mechanical pressure they exert on the abdominal contents.

Tone and efficiency in the internal involuntary muscles of the stomach, intestines, &c., is to a large extent dependent on that of the external voluntary muscles, and want of tone is, as a rule, associated in the two situations.

Thus it follows that powerful contractions of the abdominal muscles accelerate peristalsis, facilitate the discharge of the digestive juices into the alimentary canal, and promote a better admixture of foods and juices.

At the same time, the increased blood supply to the mucous membrane of the stomach, pancreas, &c., stimulates secretion in their glands, and makes absorption more rapid and complete in the intestines.

The Liver.—The action of the abdominal muscles will similarly affect the liver, the pressure of contraction causing a quicker flow of blood from its very vascular substance to the inferior vena cava; and the relaxation following contraction causing a suction action in the portal vein and the vessels which feed it.

Elimination.—The normal elimination of indigestible food residue by the intestine, is possible only when digestion is chemically efficient, peristalsis regular and vigorous; and since active exercise influences these two conditions, it is also a powerful factor in regulating the eliminating function of the bowel.

The Effects of Exercise on Excretion.

(1) *The Skin.*—During exercise the circulation to the skin as to other tissues is increased—it grows red, and perspiration becomes "sensible." The evaporation of the perspiration regulates the temperature of the body and prevents it becoming excessively high. If the pores be blocked with dirt, or the clothing be unsuitable or too heavy, evaporation is checked, and the superficial heat of the body rises unpleasantly.

Evaporation from the skin continues after the exertion is over, so that the body is losing heat by the skin for some time after the muscles have ceased to generate it, hence the danger of catching cold.

Obviously, if the exercise is not vigorous enough to induce perspiration, there can be very little loss of heat to the body, and consequently very little danger of catching cold; but at the same time the general effects of exercise are largely lost.

(2) *Kidneys.*—The excretion of urine is diminished during exercise on account of the increased elimination of water and salts by the sweat glands. The amount of urea remains the same, although it may be slightly increased the day after violent exercise. Lack of exercise by minimising the amount of water expelled by the skin and lungs, may unduly increase the work of the kidneys.

(3) *Lungs.*—The lungs are responsible for the excretion of carbonic acid and water, and it has been shown that their function is very much increased under exercise.

Effects of Exercise on the Muscular System.

Muscles are the immediate agents in movement, and form more than half the body by weight.

Exercise implies not merely the development of the muscles of the limbs and trunk, but also the healthy use of the muscle of the heart, of the arteries, and of the muscles of respiration.

"Exercise increases the size of a muscle, the proportions of its tendon, and the power it can command. Not only is the size increased, both as a whole and as far as its individual parts are concerned, but there is eliminated from it such tissue as is other than muscular. The fat contained among its meshes is reduced to a minimum, the connective tissue is lessened in amount, and the

structure of the muscle is so amended that it is hampered by no material other than that concerned in actual movement.

"There is a limit, of course, to the growth of muscles, and muscles exercised to too great an extent will, after attaining a certain size, commence to waste. After undue rest a muscle becomes thin, soft, feeble, and anæmic.

"With regular exercise the contractile force of a muscle is increased, and an improvement takes place in those conditions which insure the speedy and complete contraction of its fibres.

"The stronger the muscles the finer and denser are the aponeuroses with which they are connected, and the stouter are the fasciæ which hold them in position.

"The flesh becomes firmer, more resistant, less easily bruised, when damaged, and in all respects sounder."—*Treves'* "*Physical Education.*"

Contraction.—Voluntary muscle when left to itself remains inert, but if some stimulus is applied to it, it contracts. The stimulus is generally supplied by the will, and the impulse transmitted by a nerve.

Slow oxidation is always in process in muscular tissue as in other tissue—*i.e.*, there are chemical changes accounting for the production of heat and of waste substances (carbonic acid, sarcolactic acid, &c.), and for the consumption of oxygen. When a muscle contracts oxidation goes on much more rapidly, and the energy thus liberated is converted partly into work done (*i.e.*, the movement) and partly into heat.

"The heat produced represents more of the energy than the work done."—(*Halliburton.*)

Muscular Fatigue.

If a muscle is allowed to rest after contraction the products of its combustion are washed away by the blood-stream; but if the work is forcible and prolonged, the dissimulation products accumulate in excess, and prevent further contraction. The muscle is then said to be fatigued.

It has been proved by various experiments that the muscle fibres themselves are not easily exhausted of energy, but that the nerve end-plates, which stimulate the fibres, are soon poisoned by the fatigue products of muscular activity. The onset of fatigue

is dependent partly on the local condition of the muscle—whether it is in "practice"—partly on the intensity of the exercise, and partly on how much will-effort is required for its performance.

Muscular Stiffness.

Sir Frederick Treves, in his work on "Physical Education," considers muscular stiffness after unusual exercise, to be due to an exaggeration of the conditions producing fatigue (notably the retention in the tissues of the products of combustion), and, that it is possible that some actual lesion may occur, serving to explain the tenderness of the over-used structure.

Dr. Lagrange, in his "Physiology of Bodily Exercise," attributes stiffness to the presence in the economy of certain products of dissimulation which are eliminated by the kidneys, and says that among these products urates and uric acid play an important part.

Muscular Overwork.

"This condition of body is induced by fatigue too often repeated, or work too long sustained, and not followed by sufficiently long periods of repose."—(*Lagrange.*)

It results in more or less lasting disturbances to health, among which mental derangements and various organic diseased conditions are most frequent.

Effects of Exercise on Joints and Bones.

"Muscles act on articulations. The duly exercised joint has a good covering of cartilage, powerful ligaments, and well-developed bony parts. The joint which has long been kept at rest has wasted ligaments, a thinned cartilage, and bones of smaller proportions.

"Within somewhat narrow limits, the mechanical possibilities of a joint can be much extended by exercise.

"The bone of a muscular individual is stronger, firmer, denser, than that of a feeble individual. It is actually larger, and the so-called muscular surfaces and ridges are more conspicuously marked."—(*Treves.*)

Effect of Exercise on the Nervous System.

Sir Frederick Treves writes on this subject:—

"Just as muscles increase in size with use and waste with disuse, so the whole nerve apparatus concerned in movement

is structurally improved by systematic exercise. The athletic man has better developed nerves and more elaborate organisation of his spinal cord and of certain parts of his brain, than the individual whose muscular system is imperfectly formed."

The Brain.

"Moderate regular exercise, by stimulating the general circulation, improves the circulation of the brain, and is therefore an aid to cerebral movements. It improves the health and physical strength, and so increases the capability of the individual for mental work, and for the physical strain incident upon mental concentration. By organising in the brain and spinal cord a series of muscular, movements, by elaborating the powers of co-ordination, and, by establishing automatism in a varied series of actions, a considerable amount of brain work is actually saved, and a number of actions are rendered independent of the direct action of the will."

The fuctioning of the nerve centres of the motor areas of the brain promotes their growth, establishes their cell structure, and allows of a storage of brain energy.

In the well-knit brain (*i.e.*, the brain in which the mental faculties have developed in harmony with the maturing of its structure) the energy stored up in one area can be borrowed by other areas and utilised for their various purposes.

Thus while motor activity may most effectually serve to create a reserve of energy for the intellect to draw upon, motor activity in excess, may make inroads on the intellectual reserve, to the point of depletion.

Effect of Exercise on Nutrition.

To summarise: Exercise may be regarded as the regulator of nutrition. By exercise the standard of nutritive activity in all the tissues of the body is raised, since it promotes a freer circulation, better aeration of the blood and more complete absorption and assimilation of food elements, and a better elimination of waste products.

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